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HOW TO COLLECT CONTINENTAL CHINA

BY

C. H. WYLDE

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PREFACE

THIS little book has been written to meet the demand for a handy guide to the identification of the porcelain made on the continent of Europe chiefly during the eighteenth century. It does not pretend to be an exhaustive treatise on the subject; such a work would fill many very much larger volumes; neither does it profess to present new and original discoveries in the history of ceramics. The writer has contented himself with an attempt to present in a compact form all that is essential for the average collector of continental porcelain to know regarding the history of any old European factory whose productions he is likely to meet with. The marks characteristic of each factory are placed at the end of each section dealing with it; it has not been found possible to include all the varieties of each different mark, but the author would call attention to the fact that too much importance is often given by collectors, especially those who have not had long experience, to the exact drawing of a device or to the precise form of a letter composing the mark on a piece of china.

It should always be borne in mind that the mark was the last addition made by the craftsman to his work and except in the case of a piece of Sèvres decorated by a skilful artist these marks were probably dashed on quickly and therefore more or less carelessly by an ordinary workman. In such a factory as that of Meissen for instance, where the pieces would be marked by many different craftsmen, the variation in the drawing of the crossed swords forming the mark is very considerable, a natural circumstance in view of the fact that it is a human impossibility for any two persons, not designedly copying, even to draw a straight line exactly alike. Bearing these facts in mind it is dangerous to attempt to assign the period of a specimen of Meissen porcelain by classifying the style of the crossed swords mark.

Another point to recollect is, that the mark is the easiest thing of all for the forger to reproduce; the clumsiest draughtsman can copy a mark quite as accurately as is necessary to deceive the best expert who ever lived, a fact which should make every collector relegate the evidence of the mark on a piece of china to quite a secondary position. As a rule the mark is very often much more useful as evidence of forgery than of the genuineness of an object. For instance the most valuable specimens of Sèvres porcelain date from about

1755 to about 1770, a fact of which the forger is perfectly well aware, but which he deals with so foolishly as to betray his work at once to anyone who examines it carefully. Thus it is quite a common occurrence to see a plate or dish carefully painted with a miniature portrait such as that of Madame Du Barry, the celebrated mistress of Louis XV., the edge of the plate and of the miniature being richly set with enamel discs. The back of the vessel will usually be found to bear the date letter for a year between 1760 and 1765. As a general rule the inferior quality of the painting is quite sufficient to condemn the whole thing, but, apart from that, the mark settles the question at once, for the forger with characteristic ignorance brings together on this one vessel three impossibilities: first of all, Madame Du Barry ceased to be a personage of importance immediately after the King's death in 1774; secondly, the enamelled decorations, or "jewelled Sèvres," as it is usually called, was only introduced by Cotteau about 1782, the combination therefore of Madame Du Barry's portrait and Cotteau's jewelled decoration is manifestly extremely improbable, and when we come to find it on a plate with the mark of 1765, impossible, except the plate be a modern imposture.

In connection with the subject of forgeries of old soft-paste porcelain, another method of impos-

ture often pursued is by redecoration. The forger having obtained a genuine old piece originally made for ordinary use and therefore very simply decorated, removes the glaze and painting by means of an acid and redecorates it with a much more elaborate subject, richly coloured and heavily gilded, and then reglazes the freshly painted surface. This method skilfully carried out is much more difficult to detect, for the piece is a genuine old specimen so far as the paste and mark are concerned; if, however, the suspected surface is held at certain angles to the light, the junction of the old and new glaze is plainly discernible.

In conclusion, the author expresses the hope that this little work may be found practically useful as a general introduction to the subject on which it treats, and will feel amply rewarded if this hope is realized.

C. H. W.

October, 1907.

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HOW TO COLLECT CONTINENTAL PORCELAIN

INTRODUCTION

THE seventeenth century, which was the period when the route to India and the East first began to be regularly used, was also the time when Chinese porcelain came to be imported into the West of Europe and became familiarly known to all the wealthier classes of the community both of France and England. A great fillip in this direction was given by the arrival of a magnificent present of Chinese porcelain from the King of Siam to Louis XIV and to some of the higher dignitaries of his Court. So greatly did porcelain come to be prized in these early days that no expense was spared in mounting fine specimens suitably, and the greatest artists in metalwork were employed in designing magnificent ormolu mounts. All this naturally fired the ambitions of the numerous makers of the various kinds of earthenware all over Western Europe. Their interest in the matter was a vital one, for unless they could discover a means of making a ware whose appearance could at least hold its own with the Oriental intruder the European potter was doomed to remain meta-

phorically a hewer of wood and drawer of water in the ceramic world, and would have to behold with what patience he might possess the profitable business of supplying the luxurious requirements of the wealthy nobility passing to the Eastern competitor.

Italian potters had long been accomplished masters of the craft of producing the very highest class of artistic pottery; but even this they owed to Oriental teachers. The first artistic pottery made in Europe since the period of Ancient Greece was that produced by the Moors in Spain, who brought their craft with them, having in their turn probably learned it during their invasions of Persia, Syria, and other neighbouring nationalities. We can plainly trace the course of the Moorish pottery from Spain, by way of the islands in the Mediterranean Sea, to Italy, where the Hispano-Moorish pottery changed its name into majolica, probably from the island of Majorca whence it was imported. The Italians naturally impressed their own style of decoration on this class of ware, so that it is only the very earliest pieces which distinctly show the Moorish influence. The Italian potters carried their methods of manufacture into France and even as far as the Netherlands. The French equivalent of majolica was known as faïence, after the Italian town of Faenza, whence the first Italian specimens were probably imported. In Holland the same class of pottery was called Delft, after the town of that name, where the principal factories were situated.

This kind of pottery, which formed by far the largest proportion of the artistic and decorative ware of the period, was ordinary earthenware com-

posed of the local clay, and covered after the vessel was shaped with what is technically known as a slip, that is a fine clay mixed with oxide of tin and water to the consistency of thick cream. This was then fired and formed a fine white surface fit for painting; the whole was finally covered with a lead glaze.

The high state of perfection to which the Italian and Dutch potters brought this art can only be properly appreciated by a careful study of the collections in our national museums, but it must be admitted that even the very finest of their productions were, apart from their decorative qualities as magnificent examples of colouring, thick and clumsy when compared with the delicacy of fine Chinese porcelain. It is no marvel, therefore, that when the Portuguese, Dutch, and other merchants introduced the Oriental wares that all who could afford the luxury availed themselves of the opportunity of acquiring specimens, and that the wares which had for centuries occupied the most honourable positions in the palaces of the most luxurious nobility fell rapidly in the public estimation, and were soon not deemed worthy the attention of any person who wished to be considered a man of education and refinement.

The difficulties confronting the European potter, who in the seventeenth century wished to keep abreast of the times by manufacturing porcelain, were enormous. He had in front of him a Chinese vessel perfectly white and of the same substance all through as compared with his own production, which, although it might be quite white externally, was usually a dull brown or dark gray colour underneath the covering of white enamel; the

Chinese vessel also was more or less translucent against the opaque earthenware of the Occidental. Another important point was the extreme hardness of porcelain which could not be perceptibly scratched with the hardest steel, whereas earthenware is usually more or less friable and can always be easily cut with a file; the thinness of porcelain was also a difficult quality to imitate in earthenware.

Every European potter who understood his craft was quite aware that the materials he was accustomed to use for the manufacture of faïence would never produce anything at all closely resembling fine Chinese porcelain. His task then was to find some substance which would. He probably was absolutely certain in his own mind that the European pottery-world was acquainted with all the clays available in their respective countries which were fit for their use, and in the majority of cases instead of searching for the true porcelain clays the potters contented themselves by trying to find out artificial compositions which would achieve their object. The experiments of the French potters in this direction resulted in the production of the beautiful soft-porcelain of Sèvres which has won for France the crown of honour as the producer of the greatest triumphs of art and skill combined in the ceramic industry. Marvellous as are the finest specimens of Chinese porcelain, the very perfection of the technical skill which produced them leaves a certain coldness and hardness of appearance when compared with a fine example of Sèvres of the best period. The one has a cold bluish tinge in the white portions which in the latter are much more inclined to a creamy

expression combined with a slightly waxen look in the substance of the body into which the colours seem to sink in instead of remaining hard and staringly distinct from the material of the vessel they decorate.

It must be admitted, however, that these pleasing qualities, which were not confined to Sèvres porcelain but were common to that of practically all early European wares, were purely accidental; the manufacturers were energetically endeavouring all the while to reproduce Chinese porcelain exactly, and, with the exception of Germany, this soft artificial porcelain was for two centuries the nearest approach they attained.

The potters of Rouen being the first permanently to establish the manufacture of porcelain in Europe, we have assigned to France the first place in this sketch of continental porcelain, the factories being arranged in chronological sequence.

FRANCE

ROUEN

SOFT PORCELAIN, 1673-1696

To France is due the honour, so far as is definitely known up to the present time, of being the first country in Europe permanently to establish the manufacture of porcelain. As will be shown in the section on Italian porcelain, it was made in Italy, in Venice and Florence, as early as the fifteenth and sixteenth centuries respectively, but these factories only endured for a very few years, when the art appears to have died out completely, and to have been forgotten. In France, on the other hand, when the potters had once discovered a method of making a substance which was a sufficiently close imitation of the Oriental original to be easily mistaken for it by any but a trained connoisseur, they not only never allowed the art to die out, but from the very first successful establishment, in the neighbourhood of Rouen in the eighth decade of the seventeenth century, they consistently advanced in the craft until, in the second half of the following century, their skill culminated in the magnificent productions of Sèvres.

We now arrive at this important fact, namely, that to the ancient and historical old city of Rouen,

ROUEN PORCELAIN.

By permission of J. H. Fitzhenry, Esq.

the capital of the province of Normandy, belongs the honour of being the first place in France to establish the manufacture of porcelain.

Upon investigation we find that as far back as 1529 Masseot Abaquesne was making enamelled earthenware in the Italian method, which could with difficulty be distinguished from majolica. This manufacture of faïence, the French equivalent for majolica, was continued with modifications until, in 1644, we meet with the name of Edme Poterat, who, through the influence of his patron, Poirel de Grandval, obtained a patent in 1644 from the government authorizing him to establish a pottery in Rouen for thirty years, a privilege which was extended to fifty years by a second patent in 1645.

We arrive at an important date in 1673, for in this year Poterat was granted the privilege of making porcelain as well as faïence. This patent was taken out in the name of his son Louis.

The family of Poterat, it may be mentioned, was by no means of lowly origin. M. Quillet, in his history of the pottery and porcelain of Rouen, informs us that the Poterats were seigneurs of Saint-Etienne and of Emendreville. In the Victoria and Albert Museum may be seen some very fine plates of Rouen earthenware made by them, and painted with their armorial bearings.

Edme Poterat died on the 19th of April, 1687, leaving his widow with his youngest son Michel to continue the factory; the widow died in 1694. At about this time Louis Poterat, in view of the fact that his patent of 1645 for fifty years was about to expire, sought to have it renewed. He had always followed the policy of keeping the secret of the manufacture of porcelain in his own

hands, and used his best endeavours when making his request for a renewal of his privilege to keep the name of his brother Michel out of the document. This selfish desire on the part of Louis naturally involved serious quarrels with Michel, and protracted the negotiations until in 1696 the death of Louis appears to have put an end to the manufacture of porcelain in Rouen.

So very few pieces remain to us which can with any certainty be attributed to the Rouen factory, that it is difficult to assign any distinctive characteristics to this early porcelain. According to some authorities a certain greenish hue in the paste is a leading feature, but this statement must be received with caution. The cup figured on Plate I, the property of Mr. Fitzhenry, is a typical example of the productions of this factory.

The mark usually assigned to Rouen porcelain is the letters A P with a star, the latter being supposed to represent one of the three stars in the armorial shield of the Poterat family, but this mark is only an attribution, and up to the present time requires confirmation.

ST. CLOUD

ABOUT 1670 TO 1766

THE early history of the factory of St. Cloud is veiled in obscurity; until recent years it was supposed to be the birth-place of porcelain-manufacture in France, but, as we have seen, research has awarded that proud position to Rouen. Pierre

Chicaneau, who died before 1678, is credited as being the inventor of the porcelain and founder of the factory. His family name occurs also in the registers of the faïence makers of Rouen, making it probable that he learned the rudiments of his craft in that town. A very interesting account of the St. Cloud factory is given by Dr. Martin Lister, a learned *savant*, who later on became physician to Queen Anne. In 1698 he was in the retinue of the Duke of Portland in Paris, where he made a stay of some duration; in the record he made we find the following passage: "I saw the potterie of St. Clou, with which I was marvellously well pleased, for I confess I could not distinguish betwixt the pots made there and the finest China ware I ever saw. It will, I know, be easily granted me that the painting may be better designed and finisht (as indeed it was), because our men are far better masters of that art than the Chineses; but the glazing came not in the least behind theirs, not for whiteness nor the smoothness of running without bubbles. Again, the inward substance and matter of the pots was, to me, the very same, hard and firm as marble and the selfsame grain on this side vitrification. Farther the transparency of the pots the very same. . . . I did not expect to have found it in this perfection, but imagined this might have arrived at the Gomrou ware; which is, indeed, little else but a total vitrification, but I found it far otherwise and very surprising, and which I count part of the felicity of the age to equal, if not surpass the Chineses in their finest art."[1]

An account is also recorded in "Le Mercure

[1] "Account of a journey to Paris in the year 1698," Dr. Martin Lister, London, 1699.

Galant," for October, 1700, of the visit of Madame la Duchesse de Bourgogne to the factory on the 3rd September, 1700, which is to the following effect: "I have forgotten to write to you that the Duchesse de Bourgogne, when she had passed through St. Cloud and turned along the riverside to visit Madame la Duchesse de Guiche, made her carriage stop at the door of the house where the MM. Chicanneau have had established for some years now a manufactory of porcelain, which without doubt has not its like in all Europe. The princess found pleasure in seeing several pieces of very good shape made on the wheel. She saw some others painted in patterns that were more regular and better done than those of the Indian porcelain. Then she went to see the faiences being made in the manufactory, and afterwards MM. Chicanneau conducted her into their office where she saw quantities of fine and beautiful porcelains in their perfection, with which she was so pleased that she promised to come again. She did not leave without shewing her satisfaction by the gratuities she gave to the workmen."

These extracts from contemporary records prove that at the end of the seventeenth century the porcelain factory of St. Cloud was a firmly established institution which had passed through the experimental stages, and had settled methods of working. Our limited space forbids us to dwell on the somewhat complicated story of the vicissitudes of the factory, for the details of which we must refer the reader to the works of M. Auscher[1] and of the Comte de Chavagnac and the Marquis de

[1] "A History and description of French Porcelain." By E. S. Auscher. Cassell & Co. London, 1905.

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9 8 7 ST. CLOUD PORCELAIN.

Grollier.[1] As we have already mentioned, the factory was founded by Pierre Chicaneau, who died a little before 1678, and left a widow, Barbe Coudray, who married a second husband, Henri-Charles Trou, in 1679, a confidential servant in the employ of the Duc d'Orléans, brother of Louis XIV. Probably it was owing to Trou's influence with his employer that the privilege was granted by the King in 1702 to Barbe Coudray and her children by Chicaneau, to manufacture porcelain at St. Cloud or in any other town excepting Rouen for the space of ten years; the interesting point of this document is the exclusion of the name of Trou, which goes to prove either that he was already dead or that the credit of establishing the factory was considered to belong to Chicaneau, which, as he died before 1678, would make the factory date back to 1677 at the very latest.

Although Trou does not appear in the letters patent of 1702, there is evidence that he took an active part in the management of the factory before that date, and, as stated above, it is more than probable that he was not living when the privilege was granted. In 1712 the authority was renewed for another ten years, and in 1722, the date of a further extension, we find the name of Trou occurring for the first time in the letters-patent, when the two sons Gabriel and Henri Trou are associated with the Chicaneaus. The date of the death of Barbe Coudray is uncertain, but evidence goes to show that it was probably about 1720. The date 1722, when the brothers Trou became officially

[1] "Histoire des Manufactures Françaises de Porcelaine." Comte X. de Chavagnac et Marquis de Grollier. Paris, A. Picard et fils. 1906.

recognized as associated in the manufactory, is probably the period when the mark $\overset{+}{\underset{\top}{S\,C}}$ was first employed, the earlier marks having been either St. C. or the sun, the latter being in compliment to Louis XIV.

The factory continued to flourish from 1722 to 1742, being more or less under the protection of the Duc d'Orléans who was himself an enthusiastic ceramist, and who employed a considerable portion of his leisure in his laboratory experimenting in various clays. After 1742 the history of the factory is to a large extent a record of litigation between the two families of Chicaneau and Trou, but Henri-François Trou, the grandson of the first Trou, eventually became the proprietor of the works in 1745, until, owing to financial difficulties, they were finally closed in 1766, after nearly a century of existence.

The productions of St. Cloud are as a rule very characteristic; the paste varied in colour from white to a pale creamy tinge; the decoration, which was almost invariably in blue, consisted very predominantly of what are generally known as *lambrequins* (Pl. III, figs. 1-12), obviously inspired by the designs on the earthenware faïence of Rouen; polychrome pieces are very rare; in fact, it is not certain whether they were actually made at St. Cloud or at the branch factory in Paris, in the rue de la Ville-l'Evêque. Decoration in relief was also very general, a favourite *motif* being branches of prunus blossom copied from Chinese porcelain (Pl. II): this decoration is also found on Bow china, and on Meissen, known in this country as Dresden china. Another style of relief orna-

ST. CLOUD PORCELAIN.

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ment was an imbricated leaf or scale pattern which Walpole described as "quilted china" in the catalogue of the Strawberry Hill collection (Pl. II, figs. 1, 6). Statuettes and groups were also made to a considerable extent, but as a rule were primitive in conception and execution.

Amongst the various utensils made at St. Cloud the most frequently to be met with are cups and saucers, the latter being often provided with a gallery in the middle to keep the cup from slipping; tea-pots, milk-jugs, candlesticks, spice-boxes, handles for knives and forks, mustard-pots, salt-cellars and sugar muffineers; drug vases of the ordinary cylindrical form were also made to a large extent, either decorated in relief or painted in blue (Pl. III, fig. 3), as well as *jardinières* of various sizes, and soup-tureens (Pl. IV). Amongst the smaller productions may be mentioned cane-handles and patch-boxes, the latter being occasionally decorated in gold and enamel. These latter are very rare indeed; MM. de Grollier and de Chavagnac[1] mention fourteen as being the total number known to them. The gold was fixed on with gum made from quince pips, and was then decorated with designs by means of iron stamps such as are used for the ornamental tooling of book bindings, finally the box was fired again in the oven sufficiently to make the gold adhere. It is scarcely necessary to inform the reader that this process differs altogether from the method of gilding porcelain which was commonly used at Sèvres and all the other large factories in Europe, and was far too expensive

[1] "Manufactures Françaises de Porcelaine," p. 22.

for any but pieces so small as to be nothing more than trinkets.

On the whole it may be said that the porcelain of St. Cloud is somewhat thick and solid, the paste is very often speckled with minute black spots, what is technically known as peppered, owing to defective firing; the colour varies from dead white to a creamy tinge, but as a rule is not as yellow as Mennecy porcelain. Some very characteristic examples may be seen in the Victoria and Albert Museum in the collection lent by Mr. Fitzhenry.

Marks

S^t. C. Probably the first mark used: it is extremely rare.

This mark in blue, representing the sun, probably in compliment to Louis XIV, who adopted the sun as his emblem; pieces so marked date from 1696 to about 1722. The representations of this mark vary considerably.

S+C. Usually in blue or impressed, occasionally in red on polychrome pieces.

T Used from about 1722 to 1766; under the T, which stands for Trou, is usually a letter, probably denoting the series. A large number of pieces bear no mark at all, or have simply a letter by itself.

C M / + Mark used at the branch factory of the Rue de la Ville-l'Evêque in Paris, established by Marie Moreau, widow of Pierre (II) Chicaneau in 1711. After her death in 1743, Henri Trou succeeded, after considerable opposi-

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ST. CLOUD PORCELAIN.
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tion, in dispossessing the Chicaneaus, to whom the factory had been bequeathed by Marie Moreau, and carried it on till 1766, when it was closed at the same time as the St. Cloud works.

LILLE

SOFT PORCELAIN, 1711-1730

Barthélemy Dorez with his nephew Pierre Pellissier were authorized by the magistrate of Lille on the 25th of April, 1711, to establish a porcelain factory in the town; the partnership was dissolved in 1716, and Dorez remained sole proprietor; he appears to have given the factory over to his two sons, François and Barthélemy in 1720, who continued work till 1730, when the production of porcelain was discontinued, and faïence only was made.

The productions of Lille are very similar to those of St. Cloud, from which it is very difficult to distinguish them.

The marks, usually in blue, are L or L·L. for Lille, sometimes D for Dorez, F.B, in monogram, probably as the initial letters of François and Barthélemy.

Marks

Possibly the monogram of François and Barthélemy Dorez.

STRASBOURG

HARD PORCELAIN, 1721-1754 AND 1766-1780

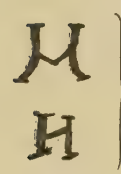
CHARLES-FRANÇOIS HANNONG, who was born at Maestricht in 1669, has the credit of being the first manufacturer of hard or true porcelain in France. He began his career at Mayence, and subsequently founded a factory of faïence in Strasbourg in 1709, where he manufactured pipes. In September, 1721, he went into partnership with one Wankenfeld of Anspach, who had formerly worked in the Meissen factory, and had fled from there to Strasbourg, where in his search for employment he fell in with Hannong, who took advantage of his knowledge of the manufacture of porcelain to turn his earthenware factory into one of porcelain. In 1726 he had so far perfected his methods as to be able to make a service of fine white porcelain for the corporation of masons. Charles-François, who died in 1739, had given his works to his two sons, Paul-Antoine and Balthazar, in 1732. Paul-Antoine became sole proprietor in 1738, and soon attained a considerable position in the town of Strasbourg, and in 1745 increased his business by the erection of a new factory on the Ziegelwasser, and about the same time took into his employ Ringler, a former craftsman of Meissen, who was one of the founders of the Vienna factory, and subsequent director of the porcelain works at Höchst. Another associate with Hannong was Löwenfinck, also from the Höchst works, where he was director of the studio. Everything prospered with Hannong, until the

establishment of the Royal factory at Vincennes with its exclusive monopolies, which in 1752 the authorities enforced against Hannong, who was finally obliged to give up his factory in 1754, and retired to Frankenthal, where he established new works, under the patronage of the Elector Carl Theodor. Paul died in 1760, and while one son, Joseph-Adam, carried on the Frankenthal works, the other, Pierre-Antoine, continued the Strasbourg factory, where he was allowed to manufacture earthenware. In 1762 Joseph sold the Frankenthal factory to the Elector Carl-Theodor, and came over to Strasbourg to take the place of his brother Pierre, who had gone to Paris. In 1766 the edict was promulgated by which porcelain was permitted to be manufactured in France, with the restriction of the decoration to blue or any other single colour, a privilege which Joseph Hannong immediately took advantage of to re-instate his porcelain factory at Strasbourg; he, however, soon fell into difficulties, owing to the death of his protector, the Cardinal Constantin de Rohan, whose heirs demanded the repayment of the sums which had been advanced by the Cardinal at various times to Hannong. The latter, being unable to meet his liabilities, was imprisoned, and finally left France, and died in great distress in Munich about 1790.

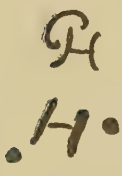
The productions of Strasbourg do not as a rule attain a high standard of perfection, the surface being often what is technically known as peppered, that is to say, covered with black speckles; the glaze was also poor; there are, however, exceptions, and some remarkably fine examples still exist. The earlier pieces made during the first

years of the factory under Charles-François were more or less experimental, and never arrived at perfection. It must be borne in mind that although the first hard porcelain made in France is justly accredited to Charles Hannong at Strasbourg, nevertheless it was not, strictly speaking, absolutely French, as the material was all imported from the banks of the Danube, and the principal craftsmen were also Germans brought over by Paul from Höchst.

Marks



Charles Hannong, 1721-1732.
In blue.



Paul Hannong.
In blue or red.

Mark incised doubtfully attributed to Strasbourg, more probably belonging to Frankenthal.

Marks of Joseph-Adam Hannong

The mark usually employed by Joseph Hannong was H, with or without a stop, and accompanied by letters or numerals; according to Tainturier, in addition to the H, the statuettes bore

8 7 6 5 4

CHANTILLY PORCELAIN.

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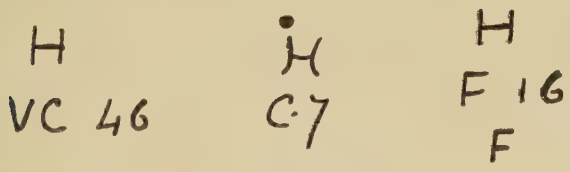
F, plates V C, and cups C or C C; sometimes large pieces were only marked with V.



CHANTILLY

1725-1800

Chantilly ranks as one of the four most important porcelain factories of France. It appears to have been founded about 1725 by Ciquaire Cirou, under the patronage of Louis-Henri de Bourbon, Prince de Condé, but does not seem to have been officially recognized till ten years after, when a grant of letters-patent, dated 5th October, 1735, authorized Cirou to manufacture porcelain in imitation of Japanese for a space of twenty years. The delay in the grant of the official sanction was the customary procedure, as the official protection was not accorded in those days until the applicant was able to prove the capabilities of his factory.

Cirou successfully conducted the affairs of the factory, until his death in 1751. After that date it changed hands several times, till in 1792 it was sold to Christopher Potter, a wealthy citizen of London. Under his ownership the factory prospered greatly, but it is probable that the commercial interests were considered above any other,

for we find him adding the business of making earthenware. There is no doubt, however, that Potter very largely increased the business of the factory, but unfortunately his success led him into rash enterprises, and cut short the career of the Chantilly factory in 1800.

The productions of the Chantilly factory arrange themselves naturally into two distinct periods, the characteristics of which render them easily distinguishable.

In the first period, which extends probably to about the year 1735, the surface of the ware, instead of being covered with a clear lead glaze, has a coating of opaque enamel, formed of oxide of tin. This peculiarity is easily understood when we remember that Cirou, before he began to make porcelain, was a master potter in a faïence factory, and would therefore have been accustomed to consider it necessary to coat the body of his wares with an opaque covering, partly to conceal the roughness of the material, which might be red or yellow clay, and also for the sake of having a smooth white surface to decorate. A craftsman who had been brought up to working in this method would naturally have a certain amount of prejudice in favour of an opaque as against a transparent glaze.

Another characteristic of the early period was the almost exclusive adoption of Japanese and Chinese subjects of decoration. As we have seen, the grant of letters-patent was for the imitation of Japanese porcelain. This imitation was, however, practically confined to decoration applied to European forms. Only very few Oriental shapes were reproduced, owing to the fact that such

CHANTILLY PORCELAIN.

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vessels were in nearly all cases only fit for ornamental purposes. The demand of the public would naturally be far greater for dishes, plates, and other domestic utensils, which, while being artistically decorated, could at the same time be made use of in everyday life. The type of vessels most commonly met with, of the first years of the factory, are cylindrical flower-pots, with small handles of various forms, such as shells, lizards, or animals' heads, circular or lobed cups without handles, salt-cellars of two or three compartments, sometimes decorated with shells; large dishes also occur, but plates appear to have been rare. These are nearly all decorated in the style of the celebrated Japanese china painter, Kakiyemon of Imari (Pl. V and VI).

Later on we come to the sets of toilet pots, delicately painted with flowers, cream-pots with little fruits on the covers; modelled figures representing people of the regency period soon follow.

The productions of the second great period, which lasted to the last days of the factory, are covered with a transparent lead glaze, and are marked by the change of style from that of Louis XIV to that of Louis XV. Sculpture comes greatly into favour, not so much for statuettes, which are rare, as for figures of animals and birds. These were always produced in glazed porcelain: biscuit figures, such as were made in other factories, were never made at Chantilly. After 1760, when Pierre Peyrard became the director of the Chantilly factory, the productions were practically confined to commercial porcelain, and Chantilly became the great fabricator of objects for domestic use, such as table services, etc.

Marks

The marks of the Chantilly factory consisted of a hunting horn, usually in blue, but also very often in red; occasionally it was scratched into the paste; letters also often accompany the horn, sometimes painted, and sometimes scratched into the paste.

MENNECY-VILLEROY

SOFT PORCELAIN, 1734-1773

BOURG-LA-REINE

SOFT PORCELAIN, 1773-1806

The manufacture of Mennecy-Villeroy porcelain appears to have been established by François Barbin, in the first place, in the year 1734, in the rue Charronne, Faubourg Saint-Antoine in Paris, where he also probably carried on the manufacture of faïence at the same time. In 1748, owing to the monopoly granted to Charles Adams, the director of the Vincennes factory, he was obliged to give up his works in the Rue Charronne, and, under the powerful shelter of his patron, the Duc de Villeroy,

MENNECY PORCELAIN.

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established himself at Mennecy, where he remained until his death on the 27th of August, 1765, after having named his son, Jean-Baptiste, as co-director in 1751, and made him partner in 1753. The latter, who survived his father only a little over a fortnight, died on the following 14th of September.

They were probably succeeded by Joseph Jullien and Symphorien Jacques, who were already managers of the factory at Sceaux, the first a painter, the second a master sculptor. Another person, Antoine Merle, was about the same time employed at Mennecy as a director, but the respective positions of these three are not very clear.

Merle died in 1768, and Jacques and Jullien continued the management of the factory till 1773, when they transferred the works to Bourg-la-Reine, under the patronage of the Comte d'Eu.

This last circumstance seems to us to be a good reason for considering the Bourg-la-Reine factory as a continuation of the Mennecy works, and for including it under the heading of Mennecy-Villeroy. In support of this, also, is the interesting fact that for a few months the two directors, Jullien and Jacques, continued the manufacture of porcelain in the two places, and registered the marks of their two establishments as D.V. for Mennecy, and B.R. for Bourg-la-Reine.

Joseph Jullien died in 1774, and was succeeded in his co-directorship by his son Joseph-Léon Jullien, who remained till about 1784, when he retired from Bourg-la-Reine; Charles Symphorien Jacques took his place and became co-director with his father, and later, in 1790, sole director. The works continued till 1806, when they were broken up, and the house sold.

The productions of the Mennecy factory consisted for the most part of useful objects for the toilet-table, or of ornamental vases, together with such things as tea-pots, coffee-pots, sugar-bowls, and salt-cellars (Pl. VII); services appear to have been rarely made, for very few dishes or plates are in existence which can reasonably be attributed to this factory. A speciality of Mennecy appears to have been the porcelain fittings for toilet-tables; small pots for pomades, etc., beautifully painted with bouquets and garlands, exist in every collection of Mennecy porcelain; groups and figures were also extensively made, which, in the second period, were well modelled and show great taste and refinement in conception and execution (Pl. VII, fig. 2). The introduction of figures in biscuit porcelain at Vincennes, and afterwards at Sèvres, was taken up by the Mennecy factory, but never with the same success as regards the whiteness of the paste.

Mennecy porcelain bears a considerable resemblance to that of Chelsea as regards the colour of the body; its constituents, on analysis, prove to consist mostly of silica, chalk, aluminium, potassium, and soda. Gilding was but sparingly used for decoration owing to the stringent regulations which restricted the use of gold on porcelain to the productions of Sèvres. In spite of this disadvantage, however, any student who may have the opportunity of examining a good collection of Mennecy porcelain will immediately observe that the Sèvres directors had good reason for putting into force all the powers granted to them for suppressing the competition of Mennecy in the porcelain trade, and it is a tribute to the power of the

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Figs. 1, 3, 4, *by permission of J. H. Fitzhenry, Esq.*

3

FIGS. 1, 2, BOURG LA REINE PORCELAIN.
FIGS. 3, 4, RUE THIROUX (PORCELAIN À LA REINE).

2

Duc de Villeroy that his patronage enabled the factory to be carried on so long and so successfully in face of the monopoly granted by the King to the Sèvres factory.

The decoration which was usually painted in colours was often imitated from that of Vincennes as regards flowers and birds, but it is more usual to find it painted on a white than on a coloured ground as at Vincennes and Sèvres where such hues as turquoise blue, crimson or rose, and green, were not uncommon. In short, as a rule, the Mennecy decoration was more simple and therefore often more pleasing than the more elaborately ornamented productions of the Royal Factory.

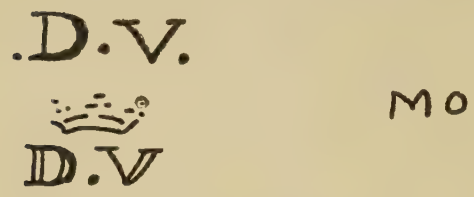
The mark of the Mennecy factory was, from the beginning to the close, D. V., probably signifying "Duc de Villeroy," in compliment to the patron and protector of the Works; it was practically always scratched into the paste; occasionally the mark is seen painted in blue, and in a few cases in black, while other colours occur in rare instances. Slight variations of the mark are found, but these are usually in addition to the two letters; two names of modellers occur, namely Mo and Mathieu.

We have already stated that the mark B. R. was used for the factory when it was moved to Bourg-la-Reine. Regarding the productions of Bourg-la-Reine, they are in no way in the same class with those of Mennecy, but show all the usual features characteristic of a work which has attained a high point of perfection and has gradually descended till it has reached a monotonous and uninteresting level (Pl. VIII, figs. 1, 2). It never appears to have been a commercial success as an industrial undertaking, and artistic ability was a

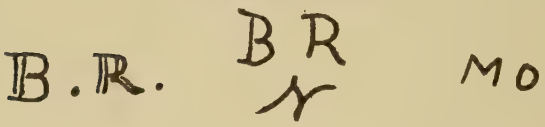
quantity comparatively unknown to the directors. Enthusiasm, which is an essential quality to make any business successful in this world, was probably also lacking.

MARKS

Mennecy-Villeroy



Bourg-la-Reine



VINCENNES

SOFT PORCELAIN, 1738-1756

VINCENNES, the birthplace of the Royal French porcelain factory of Sèvres, owed its inception to M. Orry de Fulvi, Conseiller d'Etat and Controller of Finance, who had all his life been a diligent student of industrial chemistry, and was also a patron of the arts.

In 1738 two brothers, Robert and Gilles Dubois, who had learned their trade of making porcelain in the Chantilly factory, and whose unsatisfactory

conduct had compelled them to quit the locality, succeeded in persuading M. de Fulvi to set up a factory under their direction, which, through the great influence his brother, Comte de Vignori, had with the King, Louis XV, he was allowed to establish within the precincts of the palace at Vincennes. The good fortune of the Dubois, however, failed to improve their method of living, for we find that within three years, namely in 1741, M. de Fulvi was obliged to dismiss the Dubois, and that he employed in their place one named Gravant, who had accompanied them from Chantilly, and had taken the opportunity afforded by their frequent state of inebriety to acquire all their secrets and formulae. Gravant continued the factory under the direction of Charles Adam, and was assisted by several additional craftsmen from Chantilly.

In order, however, to develop the factory and make it a commercial success, Adam found it necessary to form a company with capital and to obtain from the King letters-patent granting a monopoly of porcelain manufacture in the style of that of Saxony. This privilege was granted for twenty years, dating from the 24th of July, 1745, and to a company formed with a capital of 90,300 livres. M. de Fulvi appears to have given up his connection with the factory in 1747 in favour of Jean-Baptiste de Machault, Controller-General of Finances, to whose energy and general capability the young factory was greatly indebted for its future success. Machault, as Controller-General, appointed as his chief assistants, Hellot and Hults; the former, being a chemist, was in charge of the materials used, and the latter was responsible for

the art side of the factory; the King's jeweller and sculptor, Duplessis, directed the modellers and general staff, and Mathieu, the King's enameller, gave up one day a week to inspect the painting and gilding.

About this time, 1747, it was found that many of the employés in the Vincennes factory were constantly giving up their positions and offering their services elsewhere in order to obtain more advantageous terms from manufacturers who were only too glad to avail themselves of the services of craftsmen who had had the opportunity of learning all the secrets of the new industry under the direction of the most highly trained skill in France. To meet this unfair competition it was necessary to obtain greater powers, and the King, who had already a considerable financial interest in the undertaking, issued, on 19th of August, 1747, a very stringent penal code enacting severe punishment on any employé who should vacate his post without the permission of the director, or who, having such permission, should enter into service with another factory. The same enactment also proclaimed a heavy fine on any person who should attempt to establish a porcelain factory without having previously obtained a grant of letters-patent from his majesty.

Thanks to these reforms, the Vincennes factory soon began to thrive, and the productions show a marked improvement all round; the servile imitations of Chinese and Japanese models disappear, and the beautiful features which we have learned to recognize as characteristic of Vincennes rapidly take their place.

On the 8th of October, 1752, the King issued a

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Figs. 1, 2, 3, *by permission of J. H. Fitzhenry, Esq.*

5 FIGS. 1, 4, 5, 6, VINCENNES PORCELAIN.
FIGS. 2, 3, SÈVRES PORCELAIN.

fresh edict revoking the privileges granted to Charles Adam, and on the 19th of August, 1753, granted him new letters-patent extending the privileges of the Vincennes factory, virtually assigning to it the monopoly of porcelain making in the kingdom. This document gives the works the title of The Royal Manufactory with all the rights and privileges appertaining thereto; all the buildings are to exhibit on the front the arms of His Majesty, and the employés of every grade are exempted from military service and all other state duties to which the ordinary citizen is liable. The distinguishing mark of the Vincennes factory, namely, the double interlacing L's, was also assigned to it. The same stringent rules and penalties for disobedience as were enacted in 1747 in regard to the craftsmen were confirmed.

The factory was, as we have already seen, located in the old Royal Château of Vincennes, but in 1753 the buildings were found to be so very unsafe that it was determined to transfer the works to Sèvres; in fact, so insecure were the walls that the Château became known as the house of cards (Château de Cartes).

It would be well to consider here the productions of the Vincennes factory during the periods of the three directors (Dubois, 1738-41; Gravant, 1741-45; and Boileau, 1745 onwards).

To begin with, the double L's appear to have been used as the mark from the commencement, and this is quite intelligible in connection with the fact that there is no doubt that the King took a considerable financial interest in the factory from the very outset, and although the patent of 1753 is the first official announcement of the mark, it

can only be considered as a royal confirmation of a custom which was already existing. With regard to the tradition that the L's, accompanied by the dot, indicate the period after 1745, Messrs. de Chavagnac and de Grollier state that, after laborious researches, they have been unable to find any evidence in support of this theory, but accept it until the contrary is proved; at the same time, there are pieces marked without the accompanying dot which were certainly made later than 1745.

What is more important is the incontestable fact that the double L's were the mark used until 1753, with or without the dot, in which year the letters of the alphabet were used as date letters, beginning with A for 1753; the first three letters, A, B, C, were used respectively for the Vincennes productions for the years 1753, 1754, 1755, 1756 being the year of the transfer of the factory to Sèvres. It must, however, be borne in mind that the absence of a date letter by no means certifies that a piece was made before 1753; such omissions often occur on later pieces, and are only accidental oversights on the part of the workman.

After the rage for Chinese decoration at Vincennes had died down, the favourite style was garlands of flowers, amongst which were depicted exotic pheasants and water birds with long bills and brilliant plumage; these were characteristic up to 1753 (Pl. IX, fig. 5). The white glaze has a stanniferous appearance, especially on the vases made in the style of Dresden porcelain, and on those ornamented with flowers in relief (Pl. IX, fig. 1). Subjects in the style of Boucher were

greatly favoured, mostly painted *en camaïeu* in crimson, but occasionally also in blue and in polychrome.

We cannot quit the subject of the productions of Vincennes without a reference to the models of flowers which were all the rage about the year 1750; they were used for every conceivable *motif* of decoration in which it was possible to employ them: as bouquets for vases, as handles for table services, and especially as decorations for candelabra and girandoles. The most important and celebrated production in this style, which still survives, is the beautiful vase and bouquet sent by the Dauphine Marie-Josephe of Saxony to her father in 1749. It consisted of 470 flowers, and the total height of the vase and bouquet was over three feet.[1]

Another triumph in the use of porcelain flowers is recorded of Madame de Pompadour who prepared a surprise for Louis XV at Bellevue, when she showed him into a garden in the middle of winter, where all the flowers were made of porcelain and scented with delicious perfumes to complete the illusion. The Marquis d'Argenson, in his memoirs, records that over £32,000 worth of these flowers was about this time ordered by the King for the decoration of his palaces and the Château de Bellevue, the residence of Madame de Pompadour; such incidents convey to us some idea of the wanton extravagance of the period, for it must be borne in mind that £32,000 would at that time represent at least £100,000 at the present day.

[1] This vase is preserved in the Johanneum Museum in Dresden.

Flowers in high relief were also used as a decoration for ornamental vases, a method which, although by no means confined to Vincennes, as we find it in general use on the Continent and also in the English factories, was probably brought to the greatest perfection there. The early productions, of which only very few have come down to us, are characterized by the absence of gilding; the paste is grayish and somewhat thick, but the glaze was excellent; any little flaw in the firing was artfully concealed by a leaf or insect painted over it, a device which had doubtless been adopted from the faïence makers, and one which was commonly used by most of the early porcelain makers. A feature which may be noticed as characteristic of Vincennes, although not invariable, was the decoration of the rims of the ornamental vases, which were very often slightly crinkled, the indentations being picked out in blue and gold, or in whatever colour was predominating. It will be also noticed that the ground colour, particularly the blue, is very uneven and shows the white body through it (Pl. IX, fig. 5); this is owing to the colour being applied with a brush, whereas at a later period it was laid on in the form of powder and melted evenly on the surface in the oven. The unevenness of colouring is most noticeable in connection with the deep under-glaze cobalt blue known as *bleu-de-roi*, which was introduced in 1749, and it hardly occurs with the famous turquoise blue which was first invented in 1752, and which was an enamel colour placed over the glaze (Pl. IX, fig. 6). The extraordinarily successful imitation of flowers, which were painted in their natural colours, proves that the craftsmen of Vincennes had at an

early period the command of a wide range of colours, and before 1756, when the factory was moved to Sèvres, there was little left to improve upon in this direction so far as soft-paste tints were concerned; it was not until the clay for hard-paste was discovered that fresh ingredients were found necessary for colour decoration, but of that we will treat later on.

We have not, so far, given any account of the financial condition of the factory from a commercial aspect. The limitations of space forbid us to dwell on the subject at any length, and a few words must suffice to give an outline. At the death of M. de Fulvi in 1751 the company was called upon to refund to his heirs the capital he had invested; this was a call which would have ruined the undertaking to meet, and resulted in the company being reconstituted with a capital of 800,000 livres, of which 200,000 were subscribed by the King. Under these circumstances, together with the appointment of the famous chemist Macquer, who, as coadjutor with Hellot, rendered such great services to the factory, Vincennes soon began to prosper, and the next ten years are marked as being the period in which the factory attained to its greatest glory. On the whole, however, the royal factory was never from the date of its first inception an unqualified success financially. Probably the principal cause was the enormous expense of the materials of which the porcelain was constituted, and of the process which they had to go through. Another reason was the fact that it seems always to have been regarded more as a royal hobby and amusement than as a branch of commercial industry,

and as the price of the productions was always so high as to be beyond the means of any but the wealthy classes, the *clientèle* was too limited to be able to support an institution conducted on such lavish lines as that of Vincennes and Sèvres. The authorities always appear to have held the ordinary vessels of commerce in contempt, and to have confined their attention exclusively to the production of what were nothing less than beautiful works of art.

SÈVRES

SECOND PERIOD, 1756-1779

Although the royal factory had now been in existence for eighteen years and was the chief of all the European porcelain works, its financial position was still far from satisfactory. We find the creditors seizing the furniture and stock at the different depôts, and selling it, a course which rendered it impossible to pay the employés their wages. On the 1st of October, 1759, the King took the whole concern into his own hands, and on the 17th of February, 1760, issued a new edict, which, while retaining all the powers of those already issued, modified the monopoly as regarded the manufacture of porcelain by certain persons who had been granted letters-patent, permitting them to continue the manufacture of common white porcelain, and to decorate it in blue only, in the Chinese style. The King then paid off the debts of the factory, and appointed Boileau as Director, and de

SÈVRES PORCELAIN.

Courteille Administrator and Royal Commissioner. Largely owing to the King's annual subsidy of 96,000 livres, the factory's financial position steadily improved, although difficulties were continually cropping up with the workmen and with the owners of other factories, one of the most interesting of which was the struggle between the Hannongs and the royal factory.

In 1752 Paul-Antoine Hannong, who was manufacturing hard porcelain at Strasbourg with clays from the banks of the Danube, was prosecuted by the authorities of the Vincennes factory, under the powers conferred upon them by the King, for violating their monopoly. Hannong vainly appealed to the Controller-General, M. de Machault, for leave to continue his business, and direct means having failed, he came to Paris, and, after giving a practical demonstration at Vincennes, arranged with the director, M. Boileau, the sale of his secrets, on 1st September, 1753. Owing, however, to the fact that no supply of kaolin having yet been discovered in France, the agreement was cancelled, and Boileau obtained a decree authorizing the demolition of the Strasbourg factory. Paul-Antoine Hannong removed to Frankenthal, and died there in 1760. His second son, Pierre-Antoine, who had continued the manufactory of faïence at Strasbourg, re-opened negotiations with the Sèvres authorities in 1761 for the sale of the secrets of the porcelain manufacture, asking for 6,000 livres down, and a subsidy of 3,000 livres. Our space forbids us to dwell on the history of all the intrigues of Pierre-Antoine Hannong and of his friend Lassia, with regard to extracting money from the Sèvres authorities for secrets in making porcelain; he

appears to have been an unsatisfactory personage, very deeply in debt, and obliged to adopt any expedient which might afford him temporary relief from the unceasing demands of his creditors.

About the year 1768 kaolin, the basis of all true hard porcelain, was discovered in France. This important event was led to by Millot, who, during the directorship of Macquer, succeeded Hellot as chief chemist in the Sèvres factory. Having made some successful experiments with samples of the materials used in making porcelain in Saxony, Boileau sent one of the samples of kaolin to the Archbishop of Bordeaux, a keen enthusiast in the study of ceramics; he, in turn, passed it on to a local apothecary of the name of Villaris, who in his turn handed a fragment to Darnet, a surgeon of Saint-Yrieix (Haute-Vienne). After some time the latter discovered a white material corresponding to the fragment, and sent three pounds of it to Villaris, who forwarded it to Sèvres through the Archbishop, without mentioning Darnet's name. Macquer and Millot were successful in making good porcelain from this clay, the first example being a statuette of Bacchus, 0.06 m. high, which is still preserved in the Sèvres Museum.

Villaris, who in the meantime had kept Darnet in the dark respecting the events which had occurred, refused to give any information as to the locality of the clay without first receiving a very considerable payment, which, coming to the ears of Bertin, the Minister of Finance, he sent Macquer and Millot to explore the neighbourhood of Bordeaux, to find the clay for themselves. After an unsuccessful search through Orléans, Blois,

Tours, Poitiers, and Angoulême, they arrived at Bordeaux, where the Archbishop introduced them to Villaris, who, however, still insisted on a reward before conducting them to the coveted site. Feeling indisposed to yield to the demands of Villaris, the two explorers again took up the search on their own account, and very soon, at Pouillon near Biarritz, found an earth closely resembling kaolin.

Villaris, whom the Archbishop informed of the discovery, became alarmed, and offered to conduct the two friends to the site of the kaolin bed at Saint-Yrieix. They willingly accepted his offer, and soon found themselves in the Faubourg de la Noaille, on some land belonging to Madame de Montais, where was the deposit of the precious kaolin.

Losing no time the explorers forthwith commenced operations, but were stopped by the owner's son, who threatened to raise the local population against them by sounding the tocsin.

Macquer thereupon showed the royal authority, and thus prevailed upon the young man to allow him to send away a cask containing some 400 lb. of kaolin to Sèvres, where, on the return of Macquer, it was successfully made into porcelain, and the land belonging to Madame de Montais, on which it was found, was acquired in the name of the King for 3,000 livres.

Other versions of the story of the discovery of kaolin exist, but the main points are not essentially different.

The first specimens made from the new clay were presented by Macquer to the Académie des Sciences on the 21st of June, 1769, and in the

following December, at the annual exhibition at Versailles, examples were brought to the notice of the King, who congratulated the Sèvres directors and chemists in the presence of the whole Court.

Such in brief is the history of the introduction of hard porcelain into France, an event which involved the gradual displacement of soft porcelain altogether as an article of commercial industry, and at the same time gave an enormous impetus to ceramic manufacturers throughout the country. It was not, however, till 1772 that the Sèvres factory arrived beyond the experimental stage with the new material, and used it for commercial purposes.

With the arrival of the hard paste *régime* commenced the decline of the beauty of Sèvres porcelain. A new director, Parent, was appointed, who established a new order of things, and dismissed a great many of the old staff who had done so much towards establishing the fame of Sèvres. His reign, however, was not an enduring one, for in 1778 he was charged with misappropriation, and arrested, and Comte D'Angiviller was installed in his place as chief director, with Regnier as his assistant.

With the dismissal of Parent, the second great period of the royal factory may be said to have terminated, and we may now consider the productions of the period during which the Sèvres works attained the zenith of their glory; in fact, from an artistic point of view, it is generally accepted that the highest point of excellence in the history of porcelain manufacture at Vincennes and Sèvres was attained between the years 1753 and 1760. More elaboration, both of form and decoration,

was evolved after 1760, but as is the general rule in the history of all industrial art, the palm of artistic excellence almost invariably remains with the simpler methods of the earlier efforts; and although at Sèvres there was undoubtedly greater technical skill shown in the later years in the composition and manipulation of the material, still, so far as the decoration was concerned, nothing has ever been produced at any porcelain factory in the world so perfectly delicate and beautiful as the early soft-paste ware of Vincennes and Sèvres.

Amongst the most successful subjects produced by the decorators were the pastoral scenes by Boucher, which never entirely went out of favour, not even when Falconet appeared on the scene in 1758, and introduced the charming models which have always up to the present day excited so much admiration. Madame de Pompadour was undoubtedly one to whom the royal factory was considerably indebted for the favourable influence she exerted with the King, Louis XV, but there is little doubt that her favour was not entirely disinterested, as the ground on which the factory stood had been her property, and was purchased directly from her. It is, however, only fair to admit that she was a woman of very refined taste, and to this fortunate circumstance is no doubt due a large proportion of the great success which the factory attained from an art point of view from the very outset of its career. At the same time, while allowing full credit to the influence of the King's favourite mistress, it must be fully understood that he himself was personally greatly interested in the welfare of what very soon became

his principal hobby, and so strongly did he become imbued with the love of porcelain that not only did he allow the annual exhibitions of the productions of Sèvres to take place in the palace of Versailles, but he personally presided at the sales, and the *entourage* of the Court soon discovered that it it was a certain road to the royal favour to be noticed as a liberal purchaser of Sèvres porcelain.

Madame de Pompadour died in 1764, and the next well-known personage whose name is intimately associated with the factory was Madame Du Barry, another of the King's mistresses, whose patronage of the works was, however, the attraction of a love of art purely for its own sake without any thought of commercial gain; it may here be noted that the beautiful rose colour which is often connected with her name was brought out under the patronage of Madame de Pompadour about 1755, many years before Madame Du Barry's name was connected with the Court, and although many beautiful works were executed for her, there is no record of any particular colour or model being named after her.

In 1770 the Dauphin (afterwards Louis XVI) brought his bride, the ill-fated Marie Antoinette, to Paris; she had already had her interest aroused in the fashionable craze of the period, at Vienna, when her mother, the Empress Maria Theresa, was a chief patroness of the porcelain factory, and it was only natural that one of her first pleasures in her new home was a visit to the royal works at Sèvres, in which she rapidly became enthusiastically interested. She gave numerous commissions, not only for her own private use and for the

decoration of her apartments, but also for presents to the various members of her Court and friends at home and abroad. It is a noticeable feature in the history of porcelain that the productions of Sèvres have always been held in such high estimation as to be considered presents worthy of bestowal as marks of royal favour from the ruling monarch to foreign emperors, kings, and their ambassadors. Amongst the recipients of such presents may be mentioned the Czar of Russia, the Emperor of Germany, the Sultan of Morocco, the Princess of the Asturias, the Emperor of China. It is also noteworthy that this high appreciation was by no means confined to France, as the records show that foreign potentates sent orders to Sèvres for sumptuous services, which they intended as presents to rulers of friendly states; in the Victoria and Albert Museum is preserved a large vase which was selected by Marmontel for the King of Sweden to present to the Empress Catharine II of Russia in 1780; it is painted with a small picture in which are two men reading a book inscribed: *Catharine II.—Gustave III. Neutralité Armée* 1780. A very celebrated service of the period was that ordered by Catharine II of Russia; the ground colour was turquoise blue, and the borders richly decorated with coloured festoons, gilt scrolls, and cameo medallions copied from antiques. This service was ordered about the year 1775, but the enormous amount of work entailed in decorating a service of 744 pieces so elaborately, delayed the delivery until 1778, so it is not altogether surprising that the Empress, after the elapse of three years, had probably lost her enthusiasm over the

service, and demurred at the extravagant amount of the price demanded, namely 331,317 livres (approximately £13,252). Although it is recorded that considerable correspondence ensued between the French and Russian foreign offices, we are left in the dark as to the ultimate settlement. During a fire which took place in the palace of Tsarkoe-Selo, where this service was stored, a large number of pieces were stolen, and although the Emperor Alexander endeavoured to regain them, many found their way into various collections in Europe, amongst which may be mentioned a plate in the Victoria and Albert Museum.

Among the pieces made for Marie Antoinette was a biscuit group representing the birth of the Dauphin by Pajou, and a large number of vessels for the dairies of the Royal farms at the Petit Trianon and Rambouillet, a favourite *motif* of decoration for the Queen's services being a blue cornflower, of which she was very fond, and which very soon became quite the rage all over Europe, for we find it used in nearly every factory of that period (See Pl. XV, fig. 1). A large bucket made for one of the Queen's dairies is still in existence; it is decorated with moulded goats' heads, and is often reproduced at the present day, the copies being passed off as original possessions of Marie Antoinette.

THIRD PERIOD, 1779-1792

We have now reached the last royal period of the Sèvres factory. The Comte D'Angiviller, who, as we have already stated, was appointed director

3 2 1

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in 1778, found the affairs of the factory in a deplorable condition; the mismanagement and extravagance of his predecessor, Parent, left a deficit of 216,417 livres, in addition to which the whole of the staff were in a condition of deep discontent. Daily complaints were coming in of valuable workmen deserting the works for the numerous small porcelain factories which, in spite of the strict penalties incurred, were springing up all over the country and doing their best to attract capable craftsmen from Sèvres, even inducing them to steal materials from the royal works. However, the *régime* of rigorous economy inaugurated by the new director speedily reduced this chaotic condition of affairs into order, and turned the deficit into a surplus balance.

D'Angiviller, who was supreme chief, employed as his chief assistants Regnier and Hettlinger, and these energetic men vigorously carried on the works up to the 12th of August, 1792, the date of the termination of the royal period. Their industry and capability is manifested in the success with which, under great difficulties, they not only produced many sumptuous vases of soft paste which in size and magnificence surpassed any which had been made in France, but also largely extended the manufacture of hard-paste. Towards the end of this period, about 1789, we find the works again in such serious financial straits as to be on the verge of bankruptcy, but in spite of the urgent persuasions of his ministers, Louis XVI refused to give up his connection with the factory. The whole nation was almost ruined by the numerous wars which the disastrous policy of Louis XIV had entailed, and although the Sèvres

factory continued to produce works of art of the greatest magnificence, only a very few persons remained in a position to gratify their love for its beautiful productions. Another, and perhaps the greatest difficulty, was the competition of the numerous small factories which, in spite of the edicts against them, had sprung up all over the country, and had enticed away many of the best workmen from Sèvres by the tempting offer of higher pay. With the discovery of the beds of natural clay, these were able to produce hard-paste porcelain at a much cheaper rate than the royal factory; the latter, however, was still the possessor of the secret of soft-paste, a knowledge which was jealously guarded by the directors, and as late as April, 1785, we read in a letter from Hettlinger how it was customary for the directors themselves to mix the ingredients at an hour when the employés were away from the works. Up to about the year 1786 it was only on soft-paste that coloured grounds were used, a fact which it may be useful to bear in mind when examples obviously of hard-paste are met with, bearing a Sèvres date letter of an earlier year.

With regard to the decoration of this period it will be noticed that the style of Louis XV continued in vogue for some considerable time, whereas in other branches of industrial art the Louis XVI decoration, with Italian influence plainly visible, rapidly became a predominating feature.

It is in 1782 that we first come in contact with the work of the decorator Cotteau, of whose career very little is known, as he was never attached to the Sèvres factory; his name, however, is worthy of particular mention, as he was the first to intro-

duce the celebrated jewelled decoration which now commands such enormous prices in the sale rooms. The method of decoration was simple but extremely effective, and consisted of small disks of translucent enamel applied to porcelain vessels over the glaze, and generally on silver or gold foil, so that the cup or vase had the appearance of being jewelled with precious stones. Amongst the work executed by Cotteau was a toilet service presented by the Queen Marie Antoinette to the Tsarewitch Paul of Russia and his wife when they came to Paris in 1782. Cotteau always worked independently, and although he devoted a great amount of his time to Sèvres he was also largely employed by the small factories. It may here be noted that though the credit of introducing jewelled decoration on porcelain is rightfully assigned to Cotteau, he was by no means the sole craftsman to use this style of decoration; many others quickly followed his lead, and jewelled porcelain soon became a familiar type. As we have already inferred, fine examples command high prices, and it has, therefore, become worth while for the forger to imitate them. Happily, the manual dexterity of the majority of forgers is not equalled by a corresponding astuteness of intellect, and it may be stated that it is almost an invariable rule that every forged specimen of jewelled Sèvres porcelain is marked with a date letter of a year previous to 1770, that is to say, at least ten years before this style of decoration was known. There are several other little idiosyncracies peculiar to the forging fraternity which we will notice in another chapter.

As the manufacture of hard-paste became more

familiar, the facility with which it could be worked, as compared with soft-paste, soon caused its use to be widely extended, and particularly is this noticeable in the increased size of the numerous large ornamental vases which came into fashion after 1780. Until the discovery of the genuine porcelain clay it was a work of extreme difficulty successfully to fire a vase much above eighteen inches in height and of proportionate diameter, whereas in hard-paste the size is practically unlimited.

A new departure during the Louis XVI period was the production of plaques of various dimensions, painted with pictures after Boucher and other famous artists, or with flowers and fruit; many of these were used for the decoration of furniture, of which some very characteristic examples are to be seen in the Victoria and Albert Museum.

Although the prices paid at the present time for fine examples of Sèvres soft-paste (*pâte tendre*) porcelain are so enormous as to place them out of the reach of all but the extremely wealthy, they are not so disproportionate to their original cost as might be imagined; this is proved when we consult the original sale lists preserved in the French Archives.

We have already referred to the cost of the service executed to the order of the Empress Catharine II of Russia, namely, £13,000, and though this was an exceptional instance it was quite an ordinary matter for a pair of vases to be sold for £120. In 1782 we find that a cabaret consisting of six cups, teapot, sugar bowl, milk jug, and tray, decorated with miniatures and en-

amelled with jewel decoration, was sold to the Comte de Vergennes for £88; in 1787 a pair of vases made for the King cost £600. Instances of similar prices can be multiplied *ad infinitum*, and when the purchasing power of money in those days, as compared with the present time, is taken into consideration, the rise in value of pieces of the best period is not altogether so very disproportionate.

FOURTH PERIOD, 1792-1810

FROM the 12th of August, 1792, ceased the connection of Royalty with the Sèvres factory and the works came under the jurisdiction of the republican *régime*. We find, however, that the new authority had the wisdom to keep the two directors, Regnier and Hettlinger, in their positions. The history of this period mostly consists of a record of financial difficulties, the employés often being on the verge of starvation owing to the want of funds to pay their wages.

The productions, which during the later years of Louis XVI had sensibly declined in artistic merit, continued their downward progress, both in style and technique; the natural corollary of this was a great decrease of popularity with the public, who found they could equally well gratify their taste for ceramic works of art at most of the small factories, which were so numerous in Paris and the neighbourhood. Still, in spite of the severe financial straits of the Government, the productions continued to be most elaborately and richly decorated; we read, for instance, of a sale on the

10th of October, 1794, at which a service, decorated with flowers and fruit and richly gilt, consisting of 294 pieces, was sold for 21,703 livres; another fetched 18,384 livres. Magnificent presents of Sèvres porcelain also continued to be made to the diplomatic representatives of foreign courts, amongst which may be mentioned a service given to the Prussian minister, decorated in the classical style and with arabesques after Raphael, which was valued at 140,000 livres (about £5,600).

We now arrive at the year 1800, which is memorable in the annals of Sèvres, by the appointment on the 20th of June of the celebrated director, Alexandre Brongniart, to whose capability and energy not only the Sèvres factory, but indeed the porcelain industry of all Europe, is deeply indebted. He found Sèvres in a sad condition, being heavily burdened with debt, and the whole of the staff in a state of deep discontent and distress for want of the payment of their wages. Brongniart's wonderful power of organization, and also his influence with Bonaparte, soon enabled him to place matters on a firmer basis. To Brongniart, who remained at the head of affairs till his death in 1847, is due the credit of establishing, with the able assistance of Riocreux, the famous Museum of ceramics which may be considered the Mecca of all students of pottery. Brongniart, who was both by profession and inclination more a man of science than of an artistic temperament, devoted his energies mainly to the perfecting of the technical qualities of the productions of the factory, and having, with the aid of the most distinguished chemists of his day, exhaustively experimented with every known material used in the manufacture of porcelain, he gave

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up the production of soft-paste in favour of the exclusive use of the natural clay of St. Yrieix, which yielded a porcelain very similar to the Chinese. The results of his experiments are embodied in his celebrated treatise, "Traité des Arts Céramiques," which even now is well worth the attentive study of all serious lovers of ceramics. The exclusive use of hard-paste for all purposes involved the adoption of an entirely new set of colours, as those used on the soft bodies of the old porcelain would not stand the heat of the furnace necessary for firing the glaze of the new porcelain; it should here be mentioned that the glaze used by Brongniart on hard porcelain differed from that of his predecessors in consisting of the natural clay, without the addition of any calcareous substance. By dint of the untiring assistance of his able coadjutors, amongst whom may be mentioned Salvetat, Riocreux and Vauquelin, the colour obstacle was entirely overcome, and no difficulty was presented in painting every description of subject, indeed this very facility was probably in a large measure responsible for the fact that the true art of decoration became forgotten, and the surface of the porcelain was looked upon merely as a convenient material for showing the painters' skill in producing pictures of every conceivable subject; to such an extent was this style of decoration carried out that the whole surface of a vessel would be completely covered, so that not a vestige of the natural colour of the porcelain would be visible, for when the contours of the curves made it impossible to paint a subject, rich gilding was employed to heighten the appearance of the colouring. Typical examples of this style may be seen in the many examples

produced during the Napoleonic period, covered with paintings of battle scenes after the pictures by the artist David, some of which pieces are preserved in the Sèvres Museum, while others of the same style are in the Victoria and Albert Museum. The form of the vases and services of the Napoleonic period was greatly influenced by the general classic revival which occurred at this time, and the essentially French forms of the Louis XV and Louis XVI periods practically disappeared altogether, and with them all true artistic feeling. It is therefore to be noted that this period of the Sèvres factory is not one which should be studied beyond the point of remembering the style, which, as regards covering the whole surface of the porcelain with painting and gilding, continued through the greater part of the first half of the nineteenth century. With extended scientific knowledge the technical qualities of the body, glaze and colouring continued to improve, but it was the period when art may be considered as absolutely dead in Europe. We shall therefore leave the further consideration of the productions of this decadent time, and pass on to the review of the history of other factories. It may be accepted as a safe rule that nothing that was made at Sèvres, or, indeed, at any porcelain factory after 1810, has any value as a work of art to a connoisseur.

SCULPTURE

Among the most celebrated productions in French porcelain were the charming little groups and figures made of biscuit porcelain during the second half of the eighteenth century (Pl. XI,

figs. 1, 3). During the early days of the factory, while it was still working in the old palace at Vincennes, the figures were glazed and coloured in the same style as those of Meissen and of the English factories, but owing to the materials used it was found so difficult to produce satisfactory results that Bachelier, who was then, 1749, director of the studios, suggested that the experiment should be tried of executing sculpture without any glaze, that is to say, that the figures should be offered for sale in the biscuit state without glaze or colour; irrespective of greater artistic refinement in appearance, this course enabled the sculptor's work to be finished with far greater sharpness than hitherto, as the features ceased to be blurred by the thickness of the glaze. This opinion appears to have been generally shared by the Public, and from the very outset Bachelier's suggestion was carried out so successfully, that from the year 1750 glazed and coloured figures in Sèvres porcelain became very exceptional, and after 1757 only accidental occurrences. Our limitations of space make it impossible for us to give a detailed account of the sculptors employed in the Sèvres factory and the work they produced; such an account would necessitate a volume to itself; the following great masters amongst many others whose names will always hold a prominent position in the history of French porcelain should, however, be mentioned — Falconet, Le Riche, François, Bouchardon, Leclerre, Clodion, Caffieri, Pajou, and Houdon. About the year 1778 the new director, d'Angiviller, introduced the manufacture of bas-reliefs in biscuit, an innovation which appears to have commenced with the imitation of cameos in

soft-paste porcelain for the Empress Catharine of Russia. In 1787 the method of the manufacture of blue jasper ware was discovered, and blue jasper vessels decorated with white cameos, very similar to those made by Wedgwood were produced at Sèvres; later on, under the direction of Brongniart, black ware, similar to that of Wedgwood, known as "black basaltes ware," was produced.

With regard to the marks on Sèvres biscuit porcelain, it should be particularly noted that the double L's, as used on glazed vessels, were never employed on biscuit figures, but that they usually bore the initials or mark of the sculptor. It may be safely stated that all biscuit figures marked with the double L's of Sèvres are nothing better than modern forgeries.

Marks on Vincennes and Sèvres Porcelain

It does not appear that the earliest productions of Vincennes bore any distinguishing mark; the crossed L's were, however, employed before 1745, but were not compulsory until 1753, when the letters of the alphabet were used as date marks, beginning with *a* for that year, the first three marking Vincennes pieces, and *d*, the date letter for 1756, being the date letter for the first year of the Sèvres factory. It is, of course, understood that the letters mark the year of decoration, and not necessarily the time when a piece was made; they were always applied by the decorator, who also in many cases added his own private mark, of which we give a list later on.

The researches of Messrs. de Chavagnac and de

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Grollier have finally settled the doubt which has hitherto existed as to the employment of *j* as a date letter; up to the present most authorities have denied it, but these gentlemen state that not only have they seen pieces so marked, one of them being in the Sèvres Museum, but furthermore a tea-pot in the same museum is marked with the letter *u* and is also dated 1773, a date which could only synchronize with the letter if *i* and *j* be the letters for 1761 and 1762 respectively. It is also very doubtful, in the opinion of the above-mentioned authors, whether the comet of the year 1769 was ever used as a mark, but if it were it would have been in place of *q* and not of *r*, as hitherto stated by writers on the subject. As will be seen in the following table the letters were doubled after 1777.

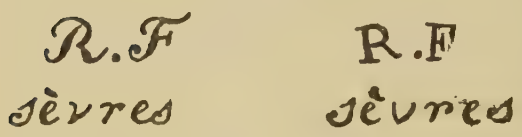
	1753	*m*	1765	*cc*	1780
		n	1766	*dd*	1781
		o	1767	*ee*	1782
		p	1768	*ff*	1783
b	1754	*q*	1769	*gg*	1784
c	1755	*r*	1770	*hh*	1785
d	1756	*s*	1771	*ii*	1786
e	1757	*t*	1772	*jj*	1787
f	1758	*u*	1773	*kk*	1788
g	1759	*v*	1774	*ll*	1789
h	1760	*x*	1775	*mm*	1790
i	1761	*y*	1776	*nn*	1791
j	1762	*z*	1777	*oo*	1792
k	1763	*aa*	1778	*pp*	1793 to 17th July
l	1764	*bb*	1779		

The above marks were nearly always in blue when used for soft porcelain; for hard-paste the same were used, with the addition of a crown above the L's, and usually in red.

Louis XVI having been executed in January, 1793, on the 17th of July in the same year the crossed L's were abolished, as having the taint of royalism, and replaced by the name Sèvres accompanied by the initials of République Française, R F.

MARKS

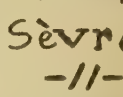
First Republic



1793-1800. In blue.

1800-1802. The mark consisted only of the name Sèvres in gold or in colour.

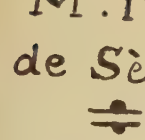
1803 to 8th May, 1804, consular period:



The date letters which had been abolished in 1801 were again commenced, and the following were the signs used:

Tg	for the year	IX	1801	7	for the year		1807
X	„	„ X	1802	8	„	„	1808
II	„	„ XI	1803	9	„	„	1809
≒	„	„ XII	1804	10	„	„	1810
⊣⊢	„	„ XIII	1805	oz	„	„	1811
⚓	„	„ XIV	1806	dz	„	„	1812
				tz	„	„	1813
				qz	„	„	1814
				qn	„	„	1815
				sz	„	„	1816
				ds	„	„	1817

First Empire



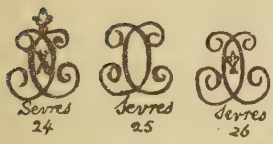
1804-1809. Mark in red.

1810-1814. Imperial eagle printed in red.

Reign of Louis XVIII

1814-1824. The interlaced L's were restored with a fleur-de-lys in the centre and the name Sèvres accompanied by the last two figures of the year, in blue.

Reign of Charles X



1824-1828. Two interlaced C's with the name Sèvres and the two last figures of the year, in blue.

1829-1830. Mark in blue for decorated pieces.

1829 and 1830. Mark in blue for pieces with gilded edges.

Reign of Louis-Philippe

1830. Fleur-de-lys in blue.

1831-1834. Mark in blue or in gold.

1834-1848. The royal cypher in blue.

1845-1848. Mark printed in green under the glaze for the date of manufacture.

Pieces specially manufactured for the royal palaces bore as an additional mark the name of the palace within a circle with a serrated edge.

The Second Republic

1848-1852. These marks printed in red; another mark was the name Sèvres and the date within a circle.

Second Empire

1852-1854. Mark in red on hard porcelain. The same mark, with the addition of T under the eagle, for soft porcelain.

1854-1870. The imperial cypher printed in red with the addition of T for soft porcelain.

Third Republic

1871. Mark in red.

1848-1899. Mark printed in green under the glaze placed on all pieces before they were fired. The same mark obliterated by a scratch on the wheel for rejected pieces.

1900-1904. Mark printed in green under the glaze to indicate date of manufacture.

Mark *en creux* for biscuit porcelain.

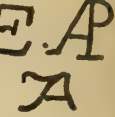
List of Decorators' Marks

Aloncle (François), b. 1734, painter of birds and animals, worked 1758-1781.

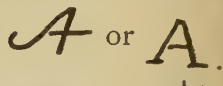
André (Jules), b. 1807, painter of landscapes on plaques, worked 1843-1869.

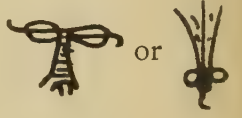
Antheaume (Jean-Jacques), b. 1727, painter of landscapes and animals, entered 1754.

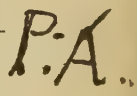
Apoil (Charles Alexis), b. 1809, painter of figures, worked 1845-1864.

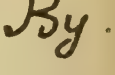
Apoil (Mme.), painter of figures, etc., worked 1864-1894. 

Armand (the younger, Pierre-Louis-Philippe), painter of birds and flowers, entered in 1746, was still working in 1785.

Asselin, portraits and miniatures, entered in 1764, d. 1803. 

Aubert (senior), entered in 1754, painter of flowers. 

Avisse (Alexandre-Paul), b. 1824, painter of ornaments, entered in 1850. 

Bailly (fils), b. 1720, painter and chemist, entered in 1745, left about 1793. 

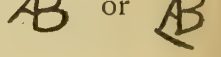
Baldisseroni, b. 1828, painter of figures, left in 1879.

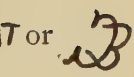
Ballanger, decorator, 1902-1904.

Barbin (son, François-Hubert), b. 1786, painter of ornaments, worked 1824-1839.

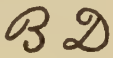
Bardet, b. 1732, painter of flowers, worked 1751-1800.

Barre, painter of detached bouquets, 1780-1791.

Barré (Louis-Désiré), b. 1821, chief of the painters in 1881. 

Barriat (Charles), b. 1821, painter of ornaments and figures, worked 1852-1883. BARRIAT or 

Barriat, entered in 1769, painter of flowers.

Baudoin, b. 1724, gilder of the second class. 

Becquet, b. 1714, painter of flowers.

Belet (Adolphe), decorator after 1800.

Belet (Emile), b. 1840, entered in 1876.

Belet (Louis), decorator, 1879-1904.

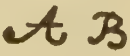
Bertrand, painter of detached bouquets, 1750-1800.

Bienfait (J. B.), b. 1735, painter and gilder, 1756-1759.

Bienville (H.), decorator, 1877-1904.

Binet, b. 1731, entered 1750, painter of flowers.

Binet (Mme.), flower-maker, 1750-1800.

Blanchard (Alexandre), b. 1848, entered 1875, decorator and modeller, 1878-1900. 

Blanchard (Louis-Etienne-Frederic), b. 1811, entered as gilder in 1849, painter, 1867.

Bocquet, decorator, 1902-1904.

Boitel (Charles-Marie-Pierre), b. 1774, entered 1798, gilder.

Bonnuit, decorator, 1858-1894.

Boucher, b. 1725, entered 1754, flower-maker.

Bouchet (Jean), b. 1720, worked 1757-1793, painter and gilder.

Boucot (P.), painter of flowers, garlands and arabesques, 1785-1791.

Boucot, painter of fruit and flowers, before 1800.

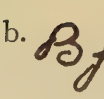
Bouillat (F., or son), painter of flowers and landscapes, 1800-1811.

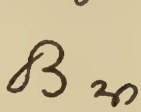
Boulanger, entered in 1779, painter of detached bouquets; in 1785 became painter in gold of the first class.

Boulanger (son), painter of flowers, subjects and children, 1770-1781.

Boullemier (senior, François-Antoine), b. 1773, d. 1838, gilder of the first class, entered in 1807.

Boullemier (junior, Antoine-Gabriel), b. 1781, d. 1842, gilder of the first class.

Boullemier (son, Hilaire-François), b. 1798, gilder of the second class. 

Bourdois, modeller, 1773-1774. 

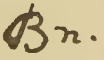
Brachard (Jean-Charles-Nicolas), b. 1766, entered 1776, modeller.

Brecy (Paul), b. 1862, decorator, 1880-1904.

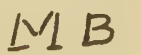
Briffaut (Adolphe-Théodore-Jean), b. 1832, entered 1857, modeller and repairer.

Brunel-Rocques (Antoine-Léon-Philadelphe), b. 1822, entered 1863.

Bulidon (Henri), modeller, was at Chantilly in 1737, entered 1745.

Bulidon, entered in 1763, detached bouquets. 

Bulot (Eugène-Alexandre), b. 1829, entered 1862, d. 1883, painter of flowers and birds.

Bunel (Mme.), painter of flowers, 1778-1817. 

Buteux (Charles), b. 1721, 1756-1786.

Buteux (the elder), entered in 1760, flower painter.

Buteux (junior, Guillaume), entered 1759, painter and gilder; pastoral subjects and children.

Buteux (apprentice), entered in 1779.

Cabau (Eugène-Charles), b. 1825, worked 1847-1884.

Capelle (Mme.), b. 1722, entered in 1749, painter of flowers and friezes.

Capronnier (François or Francisque), b. 1779, working in 1814.

Cardin, entered in 1749, chief of the painters in 1793.

Carrier or Carrié, b. 1734, entered in 1752.

Castel, entered in 1771, painter of animals and landscapes, and in 1793, gilder.

Caton, b. 1727, entered in 1747, painter of pastoral subjects, children and portraits.

Catrice, painter of flowers and detached bouquets, before 1800.

Catteau, 1902-1904.

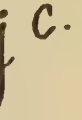
Celos (Jules-François), b. 1841, entered before 1865, worked till 1894; decorator and modeller (*pâtes sur pâtes*).

Chabry (son), entered in 1763, sculptor and painter.

Chanou (Jean-Baptiste), b. 1762, entered in 1779.

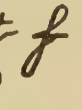
Chanou (Mme.), painter of flowers before 1800.

Chapuis (the elder), entered in 1756, painter of landscapes and animals.

Chapuis (the younger), painter of detached bouquets after 1800. 

Charpentier (Louis-Joseph), b. 1825, gilder and painter.

Charrin (Mlle. Fanny), painter after 1800, figures, subjects, and portraits.

Chaudet, sculptor and modeller. 

Chauvaux (père), b. 1731, entered in 1752, gilder.

Chauvaux (fils), entered in 1773, detached bouquets and gilding.

Chevalier (Pierre-François Hugong, called), b. 1729, entered 1755; flowers and bouquets.

Choisy (Julien Hurel de), b. 1748, entered 1770; painter of flowers and arabesques.

Chulot, b. 1725, entered 1755, painter of attributes and trophies.

Commelin, entered in 1765, painter of detached bouquets, garlands, and flowers. C.M.

Constant (Charles-Louis), b. 1778, entered 1804-1815, gilder. C.C.

Constantin, working 1813-1845. C.T.

Cornaille (Antoine-Toussaint), b. 1734, entered 1755, painter of flowers and detached bouquets.

Courcy (Alexandre-Frédéric de), b. 1832, worked 1866-1886, painter of figures. or FC

Coursajet, d. 1886.

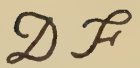
Couturier, entered in 1783, gilder.

Dammouse (Pierre-Adolphe), b. 1817, d. 1880, painted figures and ornament (*pâtes sur pâtes*).

David (François-Alexandre), b. 1805, gilder and painter of ornaments and flowers, 1850-1882.

Davignon (Jean-François), painter of figures and landscapes; d. 1812. D.F.

Degault or De Gault (Jean-Marie), b. 1765, entered in 1808, worked till 1817. De Gault.

Delafosse (Denis), b. 1759, worked 1805-1815. 

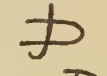
De l'Atre (cadet), b. 1736, entered 1754. (This mark is attributed to him.)

Derischsweiler (Jean Charles Gérard), b. 1822, working 1858-1888.

Desperais or Deperais (Claude-Antoine), b. 1777, pupil in the factory, appointed 1794, pensioned 1822.

Deutsch, gilder, working 1805-1817.

Develly (Jean-Charles), b. 1783, d. 1849, working 1813-1848.

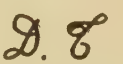
Devicq, figure-painter, 1880-1904. 

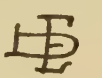
Dieu, gilder and painter, 1780-1790, Chinese figures and detached flowers.

Doat (Taxile-Maximilien), sculptor, b. 1851, pupil 1877, worked 1879-1904.

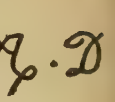
Dodin, b. 1734, 1754-1803, painter, gilder, and burnisher.

Drand, working in 1761 in the Chantilly factory, painter and gilder.

Drouet (Gilbert), b. 1769, entered 1785, flowers and gilding. 

Drouet (Emile), 1879-1904, figures and decoration. 

Dubois (Jean René), working at fifteen years old in 1756, left in 1757.

Ducluzeau (Mme., born Marie-Adélaïde Durand), figures, worked 1807-1848. 

Durosey (Charles-Christian-Marie), b. 1787, d. 1830, entered 1802, chief gilder.

Dusolle, working before 1800, detached bouquets.

Dutanda, entered 1773, flowers and garlands.

Eaubonne (d'), decorator, 1904.

Escallier (Mme. Marie-Caroline-Eléonore, born Loyerat), b. 1827, worked 1874-1888, flowers.

Evans, b. 1733, entered in 1752, painter of birds in 1780, landscapes, birds, and animals in 1793.

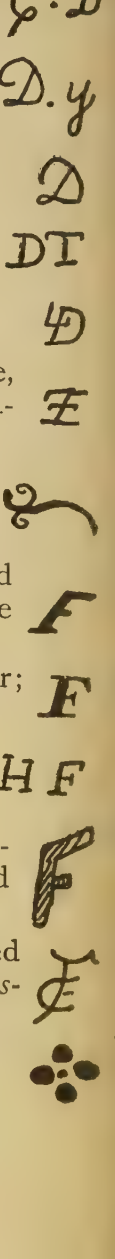
Falconet (Etienne), b. 1716, d. 1791, worked for Vincennes from 1754, head of the sculpture studio from 1757 to 1766.

Falot or Fallot, entered 1764, painter, gilder; birds and Chinese figures.

Faraguet (Mme.), painter of figures and subjects, 1856-1870.

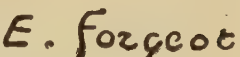
Fernex (Jean-Baptiste de), sculptor, composed groups after Boucher, flourished middle of eighteenth century.

Ficquenet (Charles), b. before 1840, worked 1864-1881, designer and decorator (*pâtes-sur-pâtes*).

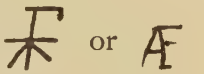
Fontaine, b. 1735, entered 1752, painter of flowers and gilder. 

Fontaine (Jean-Joseph), b. 1802, worked 1827-1857.

Fontelliau, entered 1753, gilder.

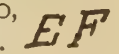
Forgeot (Claude-Edouard), b. 1826, entered 1862, sculptor. 

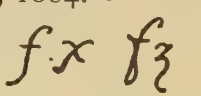
Fouré or Fouree, painted flowers before 1748.

Fournier (A.), decorator, 1878-1904. 

Fragonard (Etienne-Théophile-Evariste), b. 1806, worked 1847-1869.

Fritsch, painter, figures and children, 1763-1765.

Froment (Eugène-Jacques-Victor), b. 1820, painter of figures and *genre*, 1853-1884. 

Fumez, 1776-1801, painter of flowers and gilder. 

Ganeau (son), gilder after 1800.

Gauthier, painter, 1787-1791, circular landscapes.

Gebleux (Gustave), b. 1852, worked 1883-1903.

Gély (Léopold-Jules-Joseph), b. 1820, sculptor (*pâte-sur-pâte*), 1851-1888.

Genest, b. 1731, entered 1752, in 1780 chief of the painters, gilders, and burnishers.

Genin (Charles), b. 1740, painter of flowers, garlands, and friezes, entered 1756, left in 1758.

Georget (Jean), b. 1763, painter of figures, entered 1802, d. 1823.

Gerard (Claude-Charles), b. 1757, painter of pastoral subjects and miniatures; entered in 1771 as pupil painter, became head of the painters, gilders, and burnishers; pensioned in 1825; d. 1826.

Gerard (Mme., née Vautrin), painter of flowers, working about 1792.

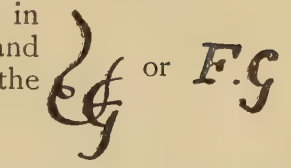
Girard, entered in 1771, entered in 1780 and 1793.

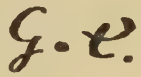
Gobert (Alfred-Tompson), b. 1822 or 1832, figure painter on enamel, d. 1884.

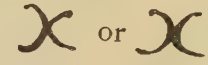
Goddé (Aimé-Joseph), b. 1823, entered 1861, d. 1883; gilder and decorator in enamels and reliefs.

Godin (fils, Louis-Victor), b. 1776, entered in 1792, pensioned 1821, d. 1831; painter and gilder, figures in gray camaïeu and friezes in violet.

Gomery (Edme), b. 1736, working in 1756.

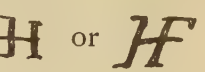
Goupil (Frédéric), painter in 1863 with the first mark, and in 1870 of figures with the second mark; d. 1879. 

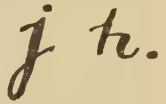
Grémont, entered in 1769, painter of garlands and bouquets. 

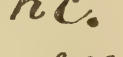
Grison, gilder, entered in 1749. 

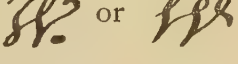
Guillemain (Ambroise-Ernest-Louis), b. 1843, entered 1872.

Hallion (Jean, called Eugène), b. 1832, entered 1870, painter of landscapes.

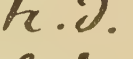
Hallion (François), b. 1828, entered 1866, painter in 1877. 

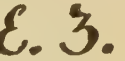
Henrion, entered 1768, painter of garlands and bouquets. 

Héricourt, b. 1740, painter of garlands and bouquets, gilder in 1755. 

Hilken, painter of figures and pastoral subjects before 1800. 

Houry, b. 1725, entered 1747, painter.

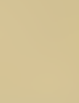
Huard, (Pierre), b. 1783, painter of ornaments, entered 1811, retired 1846. 

Humbert (Jules-Eugène), b. 1821, painter of figures, 1862. 

Huny, painter of flowers and bouquets before 1800.

ardel, decorator 1886-1904.

Joyau, painter of bouquets before 1800.

Jubin, gilder before 1800. 

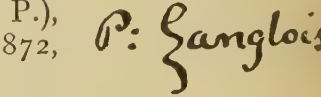
Julienne (Alexis-Etienne), b. 1808, painter and decorator, worked in 1837.

Lagrenée the Younger, after 1785.

Lambert (Henri-Lucien), b. 1831, entered 1864; flowers and ornaments.

Lamprecht (Georges), worked 1784-1793, painter of animals and figures.

Langlacé (Jean-Baptiste-Gabriel), b. 1786, worked 1807-1844, painted landscapes.

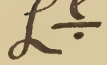
Langlois (M. N. E. H. P.), b. 1814, worked 1847-1872, painter of landscapes. 

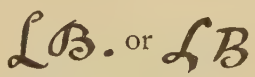
Laroche, or De la Roche, entered in 1758, painter of flowers. or

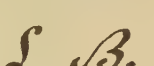
Lasserre, worked 1896-1904.

Latache (Etienne), b. 1842, worked 1870-1879.

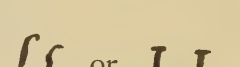
Léandre, worked before 1800, painted pastoral subjects and miniatures. or

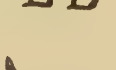
Le Bel (the elder), painter of figures and flowers. 

Le Bel (the younger), entered in 1765, painter of flowers, gilder in 1793. 

Le Bel (Nicolas-Antoine-Florentin), b. before 1780, working in 1823. 

Le Cat, 1872-1904.

Lecot, entered in 1763, working in 1793, painter of birds and Chinese figures. 

Ledoux (Jean-Pierre), b. 1735, worked 1758 onwards; in 1774 mentioned as manufacturer at Chantilly. 

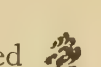
Legay (Jules-Eugène), b. 1844, entered in 1866, painter in *pâte-sur-pâte*.

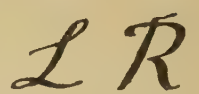
Léger, 1902-1904.

Legrand, worked from 1780 till after 1800, painter of Chinese subjects.

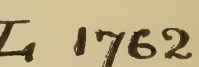
Le Guay (Etienne-Henri, called *le père*), entered in 1749 as painter in blue at Vincennes, and as gilder in 1751; died before 1800.

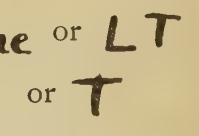
Le Guay (Pierre-André), b. 1743, entered 1772 or 1774, d. 1819, painter of miniatures, and gilder.

Le Guay (Etienne-Charles), b. 1762, appointed 1780, left in 1782, returned 1812, d. about 1840. 

Le Riche (Joseph), b. 1739, entered 1757, pensioned about 1792; head of the sculpture studio. 

Leroy (Eugène-Eléonore), b. 1838, painter and gilder 1864-1888.

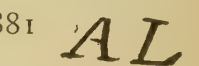
Le Tourneur, sculptor; his mark is on a statue of "La Baigneuse" (the bather), by Falconnet, repaired by Le Tourneur. 

Le Tronne, b. 1735, entered in 1753, mediocre sculptor. 

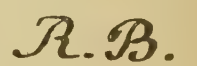
Levé (père), b. 1731, entered 1754.

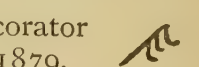
Levé (Félix), painter of flowers and Chinese subjects before 1800.

Liance (the elder), entered in 1769, sculptor and repairer of figures.

Ligué (Denis), b. 1853, worked 1881 to 1904. 

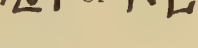
Lucas (Charles-Célestin), b. 1851, entered 1877, worked till 1904.

Maqueret (Madame), painter of flowers before 1800, maiden name, Rachel Bouillat. 

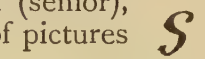
Martinet (Louis-Victor), b. 1816, decorator 1861, painter of flowers 1865, d. 1879. 

Massy, entered in 1779, worked till 1802.

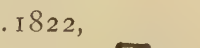
Maugendre (Charles-Edmond), b. 1852, sculptor, worked 1880-1886.

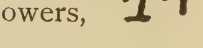
Maussion (Mlle. de), painter of figures, 1860-1870. 

Mérault or Meraud, or Mereaud (senior), entered at 19 in 1754, painter of pictures and flowers.

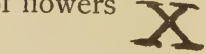
Mérault (junior), mentioned in 1759, second-class gilder 1780, gilder 1790. 

Mérigot (Maximilien-Ferdinand), b. 1822, working in 1848 as painter of ornaments, and 1870 as painter of flowers, d. 1884.

Meyer (Alfred), painter of figures, 1863-1871. 

Micaud, entered in 1757, painter of flowers of the first class, 1758-1780. 

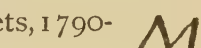
Micaud (Pierre-Louis), b. 1776, appointed 1792, d. 1834, painter-gilder.

Michel, painter of detached bouquets before 1800. 

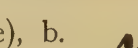
Milet (Felix-Optat), b. 1838, working 1862, dismissed 1876.

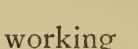
Mimart, decorator, 1884-1904.

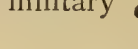
Moiron, painter of detached bouquets, 1790-1791.

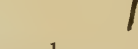
Mongenot, b. 1724, entered 1754, flower maker. 

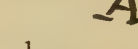
Moreau (Denis-Joseph), b. 1772, entered 1809, gilder.

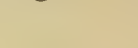
Moreau (Louis-Philippe-Auguste), b. 1817, gilder 1838, d. 1871. 

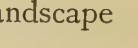
Morin, b. 1733, entered 1754, still working in 1780, painter of ships and of military subjects. 

Morin, gilder, 1888-1904. 

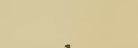
Moriot (Nicolas-Marie), b. 1788, working 1830-1848, d. 1852. 

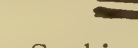
Moriot (Mlle.), painter of figures and *genre* subjects after 1800. 

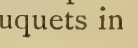
Mutel, b. 1736, entered 1754, landscape painter. 

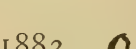
Niquet or Niguet, entered 1764, painter and gilder. 

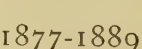
Noel (Guillaume), b. 1735, entered 1755, working after 1793.

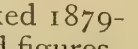
Nouailhier (Mme.), maiden name Sophie Durosey, painting detached bouquets in 1780. 

Ouint (Charles), decorator, 1879-1882. 

Ouint (Emmanuel), groundlayer, 1877-1889. 

Paillet (Fernand), b. 1840, worked 1879-1888, painter of ornaments and figures. 

Pajou, b. 1722, entered 1750, painter of pictures. 

Parpette (Philippe), b. 1738, entered 1755, painter of flowers, and gilder, consulting artist in 1793. 

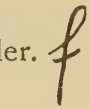
Parpette (Dlle. Louison), painter of flowers before 1800.

Parpette (Dlle. Louise-Suzanne, junior), b. 1776, worked from the age of 15 (1791) without interruption to the year of her death, 1825; painted flowers and small groups on rouge-pots.

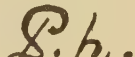
Peluche, decorator, 1880-1904.

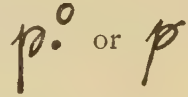
Perottin or Perrottin, entered 1760, sculptor.

Petit (Nicolas, senior), b. 1724, painter of flowers in 1756.

Pfeiffer, working in 1793 as painter and gilder. 

Philippine (senior), entered 1779, working in 1823, paintings of pastoral subjects and children.

Philippine (Jean-François-Henri), b. 1771, entered 1785 or 1787, left 1789 or 1791, returned in 1807, d. 1840. 

Pierre (senior), painter of detached bouquets before 1800. 

Pierre (Jean-Jacques, junior), entered 1763, painter of flowers.

Pihan, decorator, 1888-1904.

Pithou (junior), working 1749-1793; painter of figures, flowers, and ornament.

Pithou (senior), entered 1772; painter of portraits and historical subjects; became consulting artist.

Pline, painter in 1867, gilder in 1870.

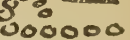
Porchon, decorator after 1800; ornament.

Pouillot, entered 1777, painter of flowers.

Poupart (Antoine-Achille), b. 1787, working 1815-1848.

Prévost, b. 1735, entered 1754, worked till 1793, painter of flowers, and gilder.

Quennoy, decorator, 1902.

Raux, painter of detached bouquets before 1800. 

Regnier (Jean-Hyacinthe), b. 1803 or 1804, working 1825-1863.

Regnier (Joseph-Ferdinand), b. 1812, working 1836, d. 1870.

Rejoux (Emile-Bernard), b. 1832, entered 1862, worked till 1890, painter and gilder.

Renard (Emile), b. 1825, working 1846, d. 1882.

Renard (Henri), landscape painter, 1881.

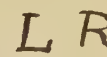
Richard (Nicolas-Joseph), b. 1805, worked 1830-1870, painter of ornament and flowers.

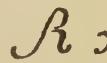
Richard (Eugène), b. 1808, worked 1838-1872, painter of flowers.

Richard (François-Gervais), b. 1814, worked 1833-1878.

Richard (Paul), gilder and decorator; painter, 1849-1881.

Richard (Emile), b. 1842, worked 1867-1870, painter of flowers.

Richard (Léon), painter, 1902-1904. 

Riocreux (Désiré-Denis), b. 1791, entered 1807, d. 1872, painter of flowers. 

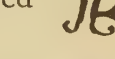
Riroceux (Isidore, son of the above), b. 1824, working in 1847, d. 1849, landscape painter.

Robert (Jean-François), b. 1778, entered 1806, pensioned in 1843; painter of landscapes, hunting scenes, and figures.

Robert (Pierre-Remi), b. 1783, working 1815, d. 1832.

Robert (Mme.), painter of flowers and landscapes after 1800.

Rocher (Alexandre), b. 1729, miniaturist, 1758.

Roger (Thomas-Jules), b. 1822, entered 1862, sculptor of ornament. 

Rosset, b. 1735, entered 1753, working in 1793, painter of flowers, landscapes, and animals.

Roussel, painter of detached bouquets before 1800.

Roussel (P. M.), painter of figures, 1842-1872.

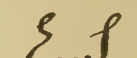
Sandoz (Alphonse), b. 1847, assistant sculptor, 1881-1904.

Schilt (Louis-Pierre), b. 1790, worked 1818, retired 1855, painter of flowers.

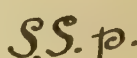
Schilt (François-Philippe-Abel), b. 1820, worked 1847-1880, painter of figures and portraits.

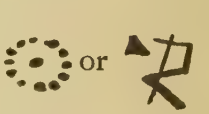
Schradre or Schadre, worked about 1783 onwards, painter of birds and landscapes.

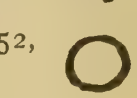
Sieffert (Louis-Eugène), b. 1842, entered 1882, worked till 1888, painter of figures and *genre*.

Simard (Eugène-Alexandre), b. 1851, entered 1880, worked till 1904. 

Sinsson or Simpson or Sisson (Nicolas), 1st generation, entered 1773, painter of flowers and garlands; also gilder.

Sinsson or Simpson (père, Jacques-Nicolas), 2nd generation, b. 1781 or 1782, entered 1795, retired 1845, painter of flowers. 

Sioux (senior), b. 1716, entered 1752, painter of bouquets and garlands. 

Sioux (junior), b. 1718, entered 1752, painter of flowers and garlands. 

Solon, b. 1835, on the staff in 1862, left in 1871 to join Minton in England; sculptor of figures and ornament, and decorator in *pâte-sur-pâte*.

Swebach, mentioned in 1803, consulting artist in 1814; painter of landscape and *genre*.

Tabary, b. 1711, entered in 1754, painter of birds.

Taillandier, b. 1737, entered 1753, d. 1790, painter of bouquets and garlands.

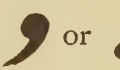
Tandart (Charles, junior), b. 1736, entered 1755, painter of flowers.

Tardi, or Tardy (Claude-Antoine), b. 1733, entered 1757, d. 1795, painter of flowers and garlands.

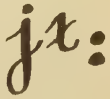
Taunay, painter; from 1745 to 1753 he supplied to the other painters colours mixed according to his own methods; in 1754 he sold to the factory his receipts for making carmine, purple, and violet.

Théodore, gilder before 1800.

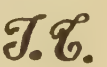
Thevenet (père), b. 1708, painted principally flowers modelled by Gravant.



Thevenet (fils), b. 1737, entered 1752, painter of flowers, ornaments, and friezes.



Trager (Jules), painter of flowers, and birds, 1867 onwards.



Trager (Henry), painter, 1887-1904.

Trager (Louis), painter, 1888-1904.

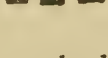
Tristan (Etienne-Joseph), b. 1817, working 1837, d. 1882; printer on porcelain, painter and gilder.

Troyon (Jean-Marie-Dominique), b. 1780, entered 1802, painter of ornament, and gilder.

Ulrich, painter, 1889-1904.

Vandé, b. 1727, gilder in 1755, and chief burnisher.

Vavasseur or Vasseur, b. 1731, entered 1753, painter of flowers.

Vieillard, b. 1718, entered 1752, painter of attributes and ornament. 

Vignol (Gustave), b. 1852, worked 1882-1904.

Vincent (senior), b. 1730, entered 1752, continued under the Directoire and Empire period, gilder.

Walter, painter of flowers in 1867 and 1870.

Weydinger (Piere), cardet, b. 1769, d. 1832, gilder.

Xrowet, or Xhouuet, b. 1736, entered 1750; painter of landscape, said to have been the inventor of the rose-coloured ground.

Yvarnel, or Yvarnet, b. 1713, entered 1750, painter of landscape.

SCEAUX

SOFT PORCELAIN, 1749 TO ABOUT 1793

THE origin of the manufacture of porcelain here has been somewhat disputed, but evidence exists to show that the Sieur Chapelle had established a porcelain factory at Sceaux about the year 1749 under the protection of Madame la Duchesse du Maine, but was obliged to discontinue it, as he had failed to obtain the royal permission. Chapelle appears to have been in the first place a maker of faïence and to have joined de Bey, an architect who formed a small company to manufacture porcelain. When the company was broken up by the authorities of Vincennes, Bey and Chapelle continued to devote themselves to porcelain until in 1759 Chapelle became the sole proprietor; when he retired in 1763 he granted a nine years' lease of the works to Jullien and Jacques, porcelain makers at Mennecy, and at the expiry of this term in 1772 he sold the factory with the secrets to Richard Glot for 40,000 livres, who registered the mark S.x. on the 12th of July, 1773.

The period 1763-1772 was that in which Sceaux gained for herself her greatest fame for the making of soft porcelain; its chief characteristics are its extraordinary resemblance to the productions of Mennecy, probably owing to the fact that its prin-

cipal craftsmen had learnt their business in the Mennecy works.

The paste is very fine and transparent; most of the pieces are small, although a few large examples are known; plates also are rare, the greatest attention having been given to toilet-table sets, salt-cellars, soup bowls, and coffee services. The favourite subjects of the decoration were cupids and love scenes in rose camaïeu; statuettes and groups are unknown (Pl. XIV, figs. 1, 3, 4, 5).

The mark was usually S.X. incised; an anchor, also incised, was used during the time of the Duc de Penthièvre, High Admiral, who became proprietor of Sceaux after the death of his aunt, the Duchesse du Maine in 1753.

See *Les anciennes Fabriques de faïence et de porcelaine de l'arrondissement de Sceaux, par le Dr. Thore. Paris, Paul Dupont*, 1868.

MARKS

ORLÉANS

SOFT PORCELAIN, 1753

SOFT AND HARD, 1768-1812

THIS factory was founded on 13th March, 1753, for the manufacture of faïence by royal authority, with powers for twenty years granted to Dessaut

5 4 3

By permission of J. H. Fitzhenry, Esq.

SCEAUX PORCELAIN.

FIG. 2, SCEAUX EARTHENWARE.

de Romilly. The first director was Louis-François Le Roy; about 1760 Claude Charles Gérault d'Areaubert bought out the company and took over the sole direction.

Although only authorized to manufacture earthenware, there is no doubt that porcelain was made there from the beginning as well. About 1768 kaolin from St. Yrieix was used for the manufacture of hard porcelain, and from that time, for some considerable period, the two kinds were made concurrently.

The productions consisted mostly of table services and pieces for domestic use, but a considerable number of figures and groups were also turned out; a speciality was flowers modelled and painted after nature.

The paste of the soft porcelain was very translucent and brittle, which latter quality accounts for the fact of the rarity of existing specimens, almost all of which are decorated in blue; the hard paste was usually painted in polychrome.

The mark attributed to the Orléans factory was a heraldic label surmounting a C, but this mark appears never to have been officially registered by the Orléans factory, on the contrary, it was the mark registered by Séguin when director in 1777, for the hard porcelain of Vincennes. The mark which is recorded in the archives as registered by the factory was an O crowned, and was used on the faïence as well as on the soft paste porcelain. However, until further evidence is forthcoming, we will accept the tradition of the label as being the Orléans mark. It was usually painted in blue outline on the soft paste, and filled in on the hard.

MARKS

Mark on soft porcelain.

Mark on hard porcelain (with or without the fleur-de-lys).

Crowned O.

Mark of the director, Benoist Le Brun, 1806-1812.

CRÉPY-EN-VALOIS

SOFT PORCELAIN, 1762-1770

IN October, 1762, a factory was established at Crépy by Louis-François Gaignepain, formerly an employé in the Mennecy factory, and P. Bourgeois, a shopkeeper of Paris. Very little indeed is known of this factory, which would have probably remained undiscovered but for the untiring researches of MM. de Grollier and de Chavagnac, to whom we owe so much of our knowledge of the French factories. They discovered in a curiosity shop in Paris three small pieces of sculpture in soft porcelain, very well modelled and painted in colours; two of the groups were marked Crépy, the third C.P.

Further inquiries led to the discovery, in the archives of the Seine, of the day-book of the sale

depôt of Crépy, in Paris, during the years 1764, 1765, 1766, giving an account of the nature of the productions of the Crépy factory. These consisted of pieces of every kind, both ornamental and useful, including numerous figures and groups. A very large number of flowers were sold in 1764, for we find mention of 492 dozen within the first four months; snuff-boxes were also made in every conceivable form.

The mark, as we have seen, was the word Crépy, incised; authorities also assign a piece marked C.P., as certainly originating from the same factory.

The records indisputably show that a very large amount of porcelain was made at Crépy, and this fact makes it probable that numerous pieces are still existing, and awaiting identification. We have the fact that the factory was established and directed by a craftsman from Mennecy, who would most certainly make his porcelain in practically the same way as he had been accustomed to do at Mennecy. It is therefore very probable that many pieces which are now attributed to Mennecy originated at Crépy. The similarity to Mennecy specimens of the pieces marked Crépy go far to support this theory.

BRANCAS-LAURAGAIS

HARD PORCELAIN, 1764-1768

LOUIS-LÉON-FÉLICITÉ, Duc de Brancas, Comte de Lauragais, Marquis de Lassay, was member of the French Academy of Science in 1758. To him is

generally awarded the credit of having been the first to manufacture hard porcelain from materials obtained from French soil. In his château at Lassay is still to be seen a furnace which he used for his chemical experiments and probably where he succeeded in making his first specimens of hard porcelain. It is extremely doubtful whether Brancas-Lauragais personally discovered the materials, but there is undoubted evidence to prove that the necessary ingredients, kaolin and petuntse were discovered in the neighbourhood of Alençon about the year 1750, and that these were used by the Count in the manufacture of his porcelain. The real discoverer of the clay appears to have been one Guettard, in the employ of Louis-Philippe, Duc d'Orléans, but, less successful than Lauragais, he failed to turn his discovery to practical account,

Brancas-Lauragais does not appear to have extended his manufacture of porcelain into a commercial enterprise, and probably only made a few pieces as presents for friends. He never seems to have been quite successful in his experiments, as the pieces which exist are characterized by a want of whiteness and are more or less speckled, showing a lack of preparation of the materials before firing.

Mark

The mark was the initials B L scratched in the paste. An oval medallion moulded in relief with the figure of a man drinking, after Teniers, is dated August, 1764, and is the earliest piece known to exist which can be attributed to Lauragais.

2

5

3

FIG. 1, RUE POPINCOURT. FIG. 2, DE LA COURTILLE.
FIG. 3, RUE DU PETIT CAROUSEL. FIG. 4, UNCERTAIN. FIG. 5, ORLÉANS.

VINCENNES

HARD PORCELAIN, 1765-1788

THE history of the manufacture of hard-paste porcelain at Vincennes has never been very satisfactorily elucidated, but it seems that Pierre-Antoine Hannong, whose father had successfully manufactured hard paste at Strasbourg, came to Paris in 1763, and at length, in 1765, induced the Marquis de Voyer to exert his influence in obtaining for him the use of the old Château of Vincennes formerly occupied by the factory of soft porcelain, which afterwards was removed to Sèvres.

Probably owing to Hannong's earlier troubles with the police, he deemed it advisable to have his name kept in the background as much as possible, for we find that the royal letters-patent of 1767 confirming the grant of the Château of Vincennes for the purpose of a porcelain factory, together with the rights of manufacture and sale of faïence and porcelain in Paris and the Kingdom of France, for a period of twenty years, made out in the name of Maurice des Aubiez, who seems to have acted as ostensible director of a company virtually formed and managed by Hannong.

Under circumstances which are unknown, des Aubiez in 1768 suddenly deserted the factory, and another personage, M. de La Borde, Valet de Chambre to the King, appears as owner with Hannong as director, but this arrangement was only of short duration, for we find the factory obliged to close about the year 1770, at the same

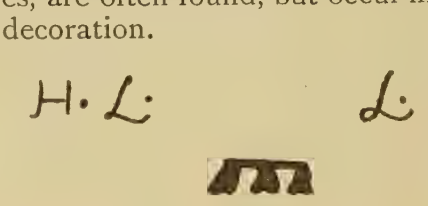
time as the factory of Vaux, which was also owned by the same proprietor, de La Borde.

In 1774 the Vincennes factory was purchased by a person of the name of Séguin, who is said to have obtained the protection of the Duc de Chartres and registered a heraldic label as his mark in February, 1777, having the year previously been allowed the privilege of calling his factory the "royal factory of Vincennes." Another person, named Lemaire, is also recorded as being connected with this factory, but the nature of his position is very doubtful and nothing is definitely known about him. The privilege granted for twenty years in 1768 expired in 1788, and the château being required by the authorities for other purposes, the factory was closed.

The productions of Vincennes are similar in style to those of the Paris factories of the same period, but are often somewhat imperfect in the glaze and firing; the paste is also wanting in whiteness.

Marks

The mark of the Hannong and de La Borde period was H.L.; as we have already seen, Séguin's period is signified by a label. The letters L.P. in monogram for Louis Philippe, Duc de Chartres, are often found, but occur mostly as part of the decoration.



NIDERVILLER

HARD PORCELAIN, 1765-1827

THE Baron Jean-Louis de Beyerlé founded a factory of faïence in Niderviller in 1754 which he changed into a porcelain factory in 1765, importing his material at first from Germany until the discovery of kaolin at Limoges, which occurred shortly afterwards, enabled him to procure his ingredients more easily.

In 1780 Beyerlé appears to have sold the factory to General the Comte de Custine, a very distinguished officer, who, after seeing a great deal of service, perished on the scaffold in 1793 at the hands of the Revolutionary tribunal. General Custine, whose duties made it quite impossible for him personally to superintend the working of his factory, employed Claude-François Lanfrey as manager, a very capable craftsman, who eventually, soon after the death of his master, became proprietor of the factory and retained it till 1827 when it was acquired by M. Dryander.

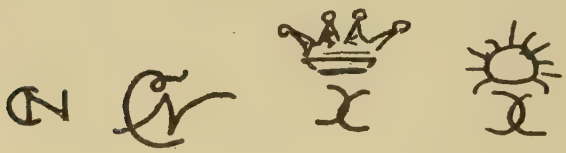
The Niderviller factory produced all the various services and vessels which were made in porcelain at that time, but they are not characterized by any special feature which might distinguish them from the porcelain of other French factories of the same period, except that as a rule the body is almost opaque. The factory was, however, distinguished for its statuettes and groups in the earth known as "terre de Lorraine," made by Charles Sauvage, known as Charles Mire or Charles Lemire, who

was for many years head of the artists employed in the Niderviller factory. His work is very similar in style to that of the celebrated Cyfflé of Lunéville, but is more severe.

Marks

The Niderviller marks consisted usually of the initial of the proprietor and N for Niderviller; the monogram C.L.F. indicates the period of the proprietorship of Lanfrey, but is difficult to distinguish from the mark of Clignancourt, L.S.X., or from the L.P. of the Duc de Chartres or Orléans when the latter are not crowned.

Initials of Beyerlé Niderviller.



Marks of Custine period.

Monogram of Lanfrey.

for Niderviller.

BOISSETTE PORCELAIN.

VAUX

HARD-PASTE PORCELAIN, 1769

VERY little is known of this factory beyond the name of the director, Moreau, whose employers were de Laborde and Hocquart; and who addressed a letter on their behalf, dated 14th August, 1769, to M. Bertin, requesting permission to manufacture porcelain, including groups in biscuit, and decoration in colours and gilding. Whether the necessary authority was obtained is not clear, but as porcelain exists which is attributed to this factory the desired privilege was probably forthcoming.

The style of the production is very similar to those of the hard paste factory of Vincennes, which was under the same proprietorship, and both factories differed but slightly from that of Bordeaux in the appearance of their wares.

MARK

The mark attributed to Vaux was two crossed V's, one being reversed.

LUNÉVILLE

HARD BISCUIT PORCELAIN, 1769-1780

LUNÉVILLE is only mentioned here in connection with the manufacture of porcelain, on account of

the celebrated figures and groups made by Cyfflé, and usually known as "terre de Lorraine." They were made both in fine earthenware and in porcelain, which are distinguishable from each other by the yellowishness of the former as compared with the whiteness of the latter. It was in 1769 that Cyfflé obtained permission to start a factory, which he carried on successfully until 1780, when he sold all the plant to Lanfrey of Niderviller. Cyfflé confined himself entirely to groups and figures, and such things as services or ornamental pieces do not appear ever to have been made in Lunéville.

Owing to the fact that after 1780 the Niderviller factory possessed the moulds, and probably also the marks and seals of Cyfflé, it is extremely difficult to differentiate the products of the two factories; those of Lunéville are, however, usually more smooth and soft to the touch than Niderviller.

ARRAS

HARD PORCELAIN, 1770-1790

THE foundation of the porcelain factory at Arras is attributed to Joseph-François Boussemart, a faïence manufacturer of Lille, which he abandoned in 1770 when he came to Arras to be amongst his relations. Here he started a porcelain factory in the rue de la Comédie (now the rue du Blanc-Pignon). He very soon found himself pressed for money, and entered into partnership with one Delahaye and four sisters named Delemer, who

kept a faïence shop at Arras in the rue Royale (now the rue Châteaudun). Their resources being also soon exhausted, they applied for, and obtained, a subvention from the State of Artois. The loan was granted under certain conditions of a modification of the company, and Boussemart, who retired, died in the following year, 1773, aged seventy-five.

The sisters Delemer considerably increased the premises of the factory, but were nevertheless unable to make it a commercial success, partly owing to the heavy duties levied on their produce by the neighbouring French provinces, as compared with the facilities enjoyed by their principal competitor, Tournay, which had entered into a customs union with her neighbours. This competition eventually compelled the Arras factory to close on 22nd July, 1790.

The Arras productions are very similar in the body to those of Tournay, although hardly so fine in quality. They consisted for the most part of table services, and scarcely any artistic pieces are known.

The decoration is usually in blue, a few plates decorated in colours are in private collections (Pl. XVIII).

Marks

The mark consisted of the letters A R, either separate or in monogram, usually in blue; these letters are generally accompanied by other single letters under them, either incised in the paste or in blue.

RUE FONTAINE-AU-ROY OR PORCELAINE ALLEMANDE OR LA BASSE COURTILLE

HARD PORCELAIN, 1771-1841

LOCRÉ DE ROISSY founded this factory in 1771 in Paris, at the corner of the rue Fontaine-au-Roy, and the rue Saint-Maur in the part called la Basse-Courtille, Faubourg du Temple. The circumstance that Locré had come from Germany accounts for the productions of his factory becoming known as German porcelain. About three years after the foundation Locré employed as director Russinger, who is generally supposed to have been the sculptor of that name who worked in the factory at Höchst, 1759-1766. Locré and Russinger continued working together till 1795, when the former retired, owing to financial difficulties in connection with the factory buildings, which were purchased by M. Gaudron. Russinger continued the manufacture of porcelain in the same road, and in 1800 took Pouyat into partnership. The factory was carried on under various owners till 1841, when it ceased, but the productions after the end of the eighteenth century are characteristic of the artistic decadence of the period, and have very little interest. During the first period of its existence, namely up to the date of the retirement of Locré, this factory was one of the most important in France, and was one of the strongest competitors against the monopoly of Sèvres. Although the permission to carry on the production of porce-

lain was only granted under the usual restrictions, these conditions were practically ignored, and everything which was made at Sèvres was also produced in Locré's factory; even the biscuit figures were manufactured successfully in large quantities, though in many cases they are nothing but absolute copies of Sèvres originals. The characteristics of the porcelain made in the Factory of the Rue Fontaine-au-Roy are general excellence in form, colour, glazing, and gilding (Pl. XV, fig. 2, and Pl. XIX, figs. 3-6).

Marks

The mark of this factory was two torches crossed, and was registered by Locré on 14th July, 1773. It was, however, often very carelessly drawn by the workmen, and is therefore scarcely to be distinguished, in many cases, from the crossed arrows of the factory in the rue de la Roquette, especially as the style of the porcelain of both factories is very similar.

These marks are sometimes accompanied by letters.

SAINT-AMAND-LES-EAUX

SOFT PORCELAIN, 1771-1778

VARIOUS, 1800 TO PRESENT DAY

A FACTORY of faïence, the property of Jean-Baptiste-Joseph Fauquez, was established at Saint-Amand-les-Eaux about 1740, and in 1771 he commenced to manufacture porcelain, in spite of official sanction having been refused on the grounds that St. Amand, being a free town, he would be able to import foreign porcelain and sell it as his own. The competition of Tournay, however, forced him in 1778 to give up porcelain and to confine himself to earthenware.

About the year 1800 Maximilien de Bettignies became the owner of the factory of Fauquez. He had from the year 1785 made porcelain at Valenciennes, and the factory remained in the same family for the greater part of the last century.

The characteristics of the Bettignies period are a great similarity to the productions of the Tournay factory, and a persistent imitation of the decoration of Sèvres, the latter feature being carried out even to the point of copying the marks. These imitations are always easily recognizable by an expert, but very many amateur collectors possess examples of the factory of St. Amand which they prize as valuable pieces of Sèvres. In many instances it is possible that the addition of the imitated mark has not been done by the authorities of the St. Amand factory, but by unscrupulous dealers, who may also in some cases have pur-

CAEN PORCELAIN.

chased the porcelain in the white state in order to produce forgeries of Sèvres. The high prices which the excellent quality of the productions of the Sèvres factory enabled it to obtain has always proved an irresistible temptation to the ingenuity of many porcelain decorators, but up to the present time no one has been able to produce outside the Sèvres factory a piece of decorated porcelain in every way equal to the fine examples made there during the best period.

Marks

The mark during the Fauquez period, 1771-1778, was two crossed F's between S and A, in blue; in the nineteenth century the letters S A were used either in monogram or within a circle.

Mark of the Fauquez period, in blue.

Mark in blue or in red, nineteenth century.

Seal in relief, nineteenth century.

CLIGNANCOURT

HARD PORCELAIN, 1771-1798

NOTHING very much is known concerning the personality of the originators of this factory beyond the fact that it was founded by one Déruelle, who registered his mark on 24th of January, 1775, as L.S.X. Up to that date the mark had been a windmill, but, being granted the protection of the King's brother, Déruelle paid him the compliment of adopting the initials of his name, Louis-Stanislas-Xavier. Déruelle appears to have remained head of the factory till about 1790, when he gave it up to his son-in-law, Moitte, of whom nothing is recorded after 1798.

The factory of Clignancourt, which was situated on the outskirts of Paris, held a high position and was regarded by Sèvres as a serious competitor. Its productions were characterized by the great technical excellence of the paste and artistic skill in decoration. The exalted patronage extended to Déruelle was not always successful in protecting him from the consequences of his persistent infringements of the privileges granted to Sèvres, for we find records of prosecutions and seizures of decorated porcelain. In common with all the other French porcelain factories, excepting that of Sèvres, Clignancourt failed to preserve the high quality which had characterized its productions during the directorship of Déruelle, and the later years are distinguished by the mediocrity which

ARRAS PORCELAIN.

is always a characteristic of work which is unaccompanied by enthusiasm.

Marks.

1771-1775

A windmill, in some cases very crudely represented, but occasionally carefully drawn.

1775-1791

The windmill is still used occasionally, but always accompanied by the initials of the King's brother, Louis Comte de Provence, afterwards Louis XVIII. Occasionally M, for Monsieur, is used with or without a crown, and the initials of the Prince.

These marks are generally in red, occasionally in gold.

Moitte Period, about 1791-1798

The mark, generally in blue or red, sometimes in gold, was usually an M, sometimes accompanied by the name of the factory Clignancourt, the protection of the King's brother having ceased when he emigrated in 1791.

LA SEYNIE

HARD PORCELAIN, 1774-1856

In the year 1774 three members of the French nobility, the Marquis de Beaupoil de Saint-Aulaire, the Comte de la Seynie, and the Chevalier du Gareau de Grevigne, went into partnership, and founded a factory of hard-paste porcelain in the Château de la Seynie at the gates of Saint-Yrieix-la-Pesche in Limousin. Having requested and received the necessary authority to make porcelain, the works were in full swing early in 1775, their operations being considerably facilitated by the fact that all the raw material was available in extensive quarries of china clay on the estate of the Marquis de la Seynie within six hundred yards of the château.

In 1777 it is recorded that the Marquis de Beaupoil wrote to Parent, the director of Sèvres, asking him to use his good services in the recommendation of a good director for their factory. His reply was to the effect that it would be utterly contrary to the interests of Sèvres to send one of his own artists, but he mentioned the names of two available persons of considerable experience, neither of whom, however, appears to have been satisfactory.

In spite of the advantages enjoyed by La Seynie it was never very successful; it is not clear when the triple partnership was dissolved, but we know that M. de la Seynie left the factory in 1789, and that it passed into other hands, one

of whom was a person named Baignol, who held it till 1794, when the workpeople took the concern into their own hands, a *régime* which continued till 1805, when it again came into private ownership, but changed hands at various intervals, the last record being in 1856, when the firm of Pelletier et Maillier describes itself as manufacturers of St. Yrieix, and successors of the ancient house of Denuelle, a former proprietor of La Seynie.

As has already been stated, this factory never achieved any great measure of success, neither do we hear of any good artist working for it. The greater part of the business appears to have been devoted to the manufacture of white porcelain to supply the decorators in Paris and elsewhere.

Marks

The mark, which is by no means common, consisted of the letters L.S. for La Seynie, in monogram or separate.

PARIS, RUE DE REUILLY

HARD PORCELAIN, 1774 TO ABOUT 1798

This was a small factory established by Jean-Joseph Lassia, who registered his factory mark on the 26th of October, 1774. He appears, according to the official records, to have had a somewhat chequered career. A native of Strasbourg, he

came to Paris in 1765 at the age of thirty-five, and, although of low origin, he was always well dressed, and lived in considerable style. He picked up his knowledge of porcelain-making from Hannong, whose secrets he managed to obtain, and improved himself by journeys to Sèvres, where he learned what he could until he was imprisoned.

Notwithstanding his doubtful reputation he appears to have successfully conducted his factory for a considerable period, for it is not till 1798 that we lose trace of it.

The productions, although of no particular interest, were of good quality, very hard and well gilt; they were usually decorated with overglaze colours, a yellow ground being characteristic.

MARK

The mark was the letter L in red, black, or gold.

RUE DE LA ROQUETTE

HARD PORCELAIN, 1774 TO ABOUT 1790

VERY little is known of this factory excepting that it was founded in 1774 by Vincent Dubois. How long it was continued is unknown, but it probably did not survive the outbreak of the revolution, as it appears to have been in financial difficulties in 1790.

RUE DE LA ROQUETTE

Marks

The mark attributed to Dubois is two crossed arrows, in allusion to the locality of the factory (Hôtel des Arbalétriers). Excepting when they are accompanied by letters these arrows bear a close resemblance to the crossed torches of the Rue-Fontaine-au-Roi factory, but it should be noted that in reading the letters the points of the arrows are uppermost, while the torches have the flames at the top.

RUE THIROUX

Porcelaine à la Reine

HARD PORCELAIN, 1775-1869

There is not very much documentary evidence concerning the history of this factory, but there is proof that it was working in 1775, and we have the record of the registration of the mark by the proprietor, Lebœuf, on 9th September, 1776.

Nothwithstanding the fact that Lebœuf's factory was under the special protection of Queen Marie Antoinette, he was unable to escape the consequences of having infringed the prerogatives of the royal factory at Sèvres, for in 1779 his premises in the rue Thiroux were entered by the police and his goods seized. He does not, however, appear to have allowed himself to be discouraged from continuing to break the ordinances of Sèvres and to manufacture every description of porcelain, but he

doubtless trusted to a large extent in the Queen's influence for protection against the infliction of further penalties. Lebœuf continued to carry on the factory after the outbreak of the revolution until he sold it in 1797 to Charles-Barthélemy Guy, who took Housel into partnership. The factory changed hands at long intervals, and was working in 1869, when it came into the hands of Léveillé.

The productions of this factory, which are usually known as *Porcelaine à la Reine*, were, both as regards form and decoration, modelled after Sèvres (Pl. VIII, figs. 3, 4). But, although lacking in originality, the quality is good in material as well as in execution. Cornflowers, the favourite blossom of Marie Antoinette, were very much used as *motifs* of decoration; gilt designs on plain white ground are also often met with.

This factory must have occupied an important position during the first twenty years of its existence, as the productions of that period are still very numerous, and are even to be found in most of the principal dealers' shops in this country; they consist, however, entirely of table pieces for domestic use or for ornament; statuettes and groups do not appear to have been made.

Marks

The mark was the letter A crowned, adopted by Lebœuf in deference to the wishes of the Queen, Marie Antoinette; it is met with in blue, gold, and red, the latter colour is the most common. The form of the crown varies, and after the revolution

it appears to have been dropped out. After Lebœuf's period the mark was changed to that of the initials of the proprietors, with the address of the factory.

MARSEILLES

HARD PASTE, 1776-1793

MARSEILLES, which is justly celebrated for its factories of faïence, has never greatly distinguished itself in the production of porcelain, but to one manufacturer, Joseph-Gaspard Robert, is due a certain amount of credit for his enterprise in this direction in the last quarter of the eighteenth century. Very little is, however, known of Robert, but he is supposed to have commenced his factory of porcelain about 1776, which the Comte de Provence visited in 1777, when it was in full activity; it does not appear, however, to have been very successful, or possibly it was adversely affected by the revolutionary troubles, for we find it given up in 1793.

The productions, although tolerably good in quality, never attained a high point of excellence, a circumstance probably largely owing to the poor materials available; on the whole Robert's porcelain had a certain resemblance to good faïence, being somewhat thick and nearly opaque; the glaze also was sometimes uneven and yellowish in colour. Robert cannot however be considered as altogether a second-rate craftsman, for several examples of his work exist testifying to his skill.

MARK

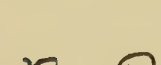
The mark was usually the letter R, with a dot above it, often also J R or J G R, in monogram.

BOISSETTE

HARD PORCELAIN, 1778

THIS factory, which was situated in the village of Boissette, and lasted for only a very short time, was founded by Jacques Vermonet and his son Jean in 1778, and appears to have been under the patronage of the Duc d'Orléans. The productions were good in quality and style, but present no characteristics to distinguish them from any of the other factories in the neighbourhood of Paris of the same period (Pl. XVI, figs. 1, 2, 3).

MARKS



The mark was usually the letter B in a cursive form, sometimes accompanied by dots.

RUE DE BONDY, KNOWN AS PORCELAIN D'ANGOULÊME

HARD PORCELAIN, 1780-1829

THIS factory, which was one of the most important in France of the period, was founded by Dihl in 1780 in association with Guerhard, in the rue de

Bondy in Paris. From the very beginning it had the advantage of the protection of Louis de Bourbon, Duc d'Angoulême, eldest son of the Comte d'Artois, who was afterwards Charles X, and took a leading part in the agitation against the prerogatives of Sèvres, a movement which was successful in producing the edict of 1787, by which the greater portion of the privileges of Sèvres was annulled.

Dihl, who was one of the greatest ceramists of his day, brought his factory to a high state of efficiency, and the productions take rank with the best French porcelain of their time. It is probable that Dihl was during the first few years only the director, and that the factory was financed by Guerhard, with the assistance of the Duc d'Angoulême, for in the mark of the factory there is nothing to represent Dihl's name until after 1817, when he was nominally sole proprietor, although Guerhard's widow was still financially interested.

Marks

The mark registered by Dihl in 1781 was the letters G A, in cursive capitals in monogram, probably for Angoulême Guerhard; this monogram was often crowned. Another mark was the inscription, *Manuf^re de M^GR le duc d'Angouleme à Paris*. After the Revolution the protection of the Duc d'Angoulême ceased, and the mark became Dihl and Guerhard, and finally, in 1817, Dihl.

RUE POPINCOURT

HARD PORCELAIN, 1782-1835

THIS factory is usually said to have been founded by Lemaire in 1780, but this statement appears to be wanting in documentary support.

According to Messrs. De Chavagnac et De Grollier, the founder was Jean-Nepomucène-Herman Nast, who was born in 1754, at Radersbourg in Styria. This craftsman, who has scarcely received the recognition due to him, arrived in Paris as a young man to seek his fortune. After trying his hand as a saddler he took up the art of porcelain-making in the Vincennes factory in 1780; two years later we find him setting up for himself in the rue Popincourt, where he seems to have executed all the principal part of the work with his own hands. He soon became so successful that he received numerous offers of partnership and patronage from other ceramists and exalted personages, all of which were declined, and in 1784 removed to larger quarters in the rue des Armandiers-Popincourt.

He devoted much attention to sculpture in biscuit porcelain, and also made many ornamental vases in the style of Wedgwood's blue jasper ware with decoration in white relief.

He died in Paris in 1817, leaving two sons, who carried on the factory very successfully till 1835, when they sold it to the city of Paris (Pl. XV, fig. 1).

Fig. 1 *by permission of J. H. Fitzhenry, Esq.*

FIG. 1, LUNÉVILLE *TERRE DE PIPE* BY CYFFLÉ.
FIG. 2, SÈVRES ; WHITE BISCUIT RELIEF ON BLUE.
FIG. 3, NIDERVILLER PORCELAIN.

RUE POPINCOURT

Mark

The mark was usually NAST a Paris painted in blue, red, or gold, or else incised.

LILLE

HARD PORCELAIN, 1784-1817

The manufacture of hard porcelain at Lille was founded by Leperre-Durot when on the 13th of January, 1784, he obtained letters-patent granting the necessary permission. As a compliment to the Dauphin, who gave the works his patronage, Durot adopted for the mark of the factory a dolphin crowned.

No particular characteristic distinguishes this porcelain from other hard porcelain of the same period, the forms and decoration never rising above mediocrity, but for general utility the Lille ware was well suited on account of its technical excellence.

The mark, namely the crowned dolphin, was usually in under-glaze blue, or in red or gold over the glaze; it was also often incised.

Marks

a Lille

VALENCIENNES

HARD PORCELAIN

FIRST PERIOD, 1785-1795

SECOND PERIOD, 1800-1810

PERMISSION was granted to Jean-Baptiste-Joseph Fauquez on the 24th of May, 1785, to manufacture porcelain at Valenciennes with the limitation of using coal to heat his furnaces.

Fauquez appointed Michel Vanier, who was formerly manager of the Lille factory, as his director, and Lamoninary, Fauquez's brother-in-law, appears also to have been associated in the undertaking.

Fauquez and Vanier did not remain connected with the factory, for in 1787 Lamoninary was sole director, and in 1795 he sold his effects and left France till about 1800, when he returned and attempted to re-instate his factory; this however was in such a bad condition that Lamoninary's small amount of capital was insufficient to place it upon a sound basis, and in 1810 it was sold.

The productions are of no particular interest, but Lamoninary achieved a certain measure of success with figures and groups in biscuit porcelain, of which the most celebrated is the representation of the Descent from the Cross by Barthélemy Verboeckoven called Fikaert.

VALENCIENNES

Marks

The mark usually consisted of the letters FL and V in monogram, for Fauquez, Lamoninary and Vanier or Valenciennes, probably the latter, as the V continued in use after Vanier had left the factory.

CAEN

HARD PORCELAIN, 1797-1806

This factory is recorded to have been established in 1797 for the manufacture of earthenware in the English style, but want of success induced the authorities to substitute the manufacture of porcelain.

The first director was d'Aigmont-Desmarcs, who brought the factory to a high degree of prosperity by 1802, when a new director, Ducheval, took his place. Chiefly owing to the war and general stagnation of trade the factory from that time rapidly deteriorated, and in 1806 was obliged to close.

The productions show great technical excellence both in the paste and decoration, the latter being mostly imitated from Sèvres models. A special feature was the export of white porcelain to Paris where it was decorated to suit the taste of customers (Pl. XVII, figs. 1, 2).

Mark

CAEN within a label, usually in red.

PARIS, RUE DE LA PAIX, 20

DECORATION OF HARD PORCELAIN, ABOUT 1820

ALTHOUGH porcelain was never manufactured at No. 20, rue de la Paix, a considerable number of pieces were decorated there by Feuillet, who was certainly one of the most celebrated porcelain painters of his time. He signed his pieces in such a way as to make them passable imitations of Sèvres, his mark being F within two crossed L's like those of Sèvres so that an amateur would easily mistake a piece by Feuillet for a specimen of Sèvres porcelain of 1758. The resemblance could not, however, deceive any one who recollected that only soft-paste was made at Sèvres at such an early date. Many of Feuillet's pieces were signed with his name in full.

MARKS

Also Feuillet in full, sometimes with the address.

BELGIUM

TOURNAY

1750 TO PRESENT DAY

The history of the manufacture of porcelain at Tournay commences in April, 1750, when François Carpentier applied for, and received permission to establish in the town a faïence manufactory. Carpentier, however, only remained at the head of the factory for a very brief period, for on 15th February, 1751, the Town Council ratified the agreement between him and François-Joseph Peterinck, who had bought the factory from Carpentier. Peterinck, who was born at Lille 4th October, 1719, and was established as a merchant at Ath, had become enthusiastically interested in porcelain, and coming to Tournay in 1750, bought Carpentier's works and started the career of what eventually became one of the most flourishing china factories in Europe.

A grant of letters-patent, dated 3rd April, 1751, was issued to him by the Empress Maria Theresa, Belgium being then under the dominion of Austria. This document gave Peterinck the exclusive right to manufacture porcelain in the Netherlands for a space of thirty years; he was also allowed to produce faïence, but the monopoly was limited to Tournay.

The first factory was situated on the quay des

Salines on the same spot where porcelain continues to be made at the present time. Our limited space makes it quite impossible for us to follow the history of the factory through all its vicissitudes, and we can only touch lightly on the principal events. Of these the most important after the grant of the monopoly by the Empress was the decree of the 7th of August, 1752, by the Governor, Prince Charles of Lorraine, granting to the works the title of "Imperial and Royal Manufactory," with the privilege of placing the arms of Her Majesty over the gate. Peterinck was also authorized to select a device as a mark for the products of his factory. The history of the factory from about this time onwards is to a great extent a record of more or less severe financial difficulties periodically relieved by loans from the Government or by the advent of fresh capital by taking in partners and forming a company. This was done for the first time on 19th November, 1756, whence dates the second period of the factory. Advantage was taken of their improved circumstances to erect new buildings which were greatly needed to cope with the immense quantity of work entailed by the numerous orders received.

The third period of the factory commences in 1763 with the completion of great additions to the buildings rendered necessary by the large increase of business.

About the years 1770 to 1780 the factory attained the zenith of its fame; in 1772 the sales realized 125,000 florins, and in 1774, 175,000 florins. A magnificent suite of buildings testified to the flourishing condition of a business whose productions were in general demand not only in the immediate

neighbourhood but all over the whole of the north of France.

The factory may be said to have commenced its decline from about 1776, a course which originated in disputes between Peterinck and his partners; in 1781 the fourth period begins with a reconstitution of the company, which was granted a renewal of its privileges for a term of twenty-five years. This period was by no means the least brilliant in the history of the Tournay factory, and is characterized by the famous decoration in *bleu-de-roi*, and for the successful imitation of the productions of Sèvres. The celebrated decorator, Mayer, was at this time employed in the works, and to his genius was mainly due the victory gained by Tournay over Sèvres in the celebrated competition between these two great factories for producing the most beautiful service for the use of the Duc d'Orléans, an honour which, however, was its own reward, for the cost, 60,000 florins, was never recovered.

In December, 1793, a great calamity overtook the factory in the form of a conflagration which destroyed a large portion of the buildings, and in the following year Peterinck's private country house was burnt by French troops in their retreat from the battle of Neerwinden. Circumstances now seemed to combine against the prosperity of Tournay's great industry; Peterinck himself was well advanced in age, and found it always more difficult to cope with the financial difficulties in which the factory was continually involved, a condition which steadily increased during the last years of the century, owing to the unsettled state of Europe caused by the Napoleonic wars which

denuded Society of money and obliged all to deny themselves every expense beyond the bare necessities of life. Peterinck died on the 25th November, 1799, at the age of eighty, and was thus spared the mortification of seeing the great work of his life sink into comparative insignificance.

During the next sixteen years the factory had a languishing existence in the hands of several of Peterinck's descendants, till in 1815 it was purchased by Henri de Bettignies, a brother-in-law of Peterinck's daughter; he continued the works till 1850, when it passed into the hands of its present owners, Boch Brothers.

The years 1800-1815 are known as the fifth period, and are distinguished by the Empire style of decoration.

A second factory was established at Tournay by Charles Peterinck Gerard, a son of the first Peterinck, in 1800; he achieved considerable success from a commercial point of view, and his descendants continue to carry on the works at the present day, but as the productions of this factory were limited to articles intended for general domestic use, the record of its history does not come within the limits of this book.

Productions

A particular point to bear in mind in regard to the Tournay factory is the fact that the productions were always limited to soft porcelain, or *pâte tendre*, as it is generally known abroad. This peculiarity is worth noting in connection with the fact that within twenty years of its foundation the natural clays necessary for the manufacture of hard

6

2 3 4 5

FIGS. 1, 2, 6, TOURNAY PORCELAIN.
FIGS. 3, 4, 5, DE LA COURTILLE PORCELAIN.

or true porcelain had been discovered in several localities in France and most of the old factories, including Sèvres, in addition to many new ones, turned their attention to hard paste porcelain, which speedily ousted the older and more uncertain methods altogether.

The productions may be classified into three kinds, the first comprising the works of art in biscuit porcelain, that is to say, groups and statuettes, subjects in bas-relief, crucifixes and subjects of devotion, busts and statuettes of celebrities, and lastly, figures of animals; sets of groups were also made for mantelpiece decoration (*garnitures de cheminée*), or for table ornaments (*garniture de dessert*).

The second class included ornamental vases, inkstands, snuff-boxes, buttons, pipe-bowls, and knick-knacks of various kinds.

The third class was made up of the vessels for domestic use, such as table services of every description, fruit baskets, butter-dishes, bowls for various purposes, handles for knives and forks, sugar spoons, etc.

The earlier forms were copied from the productions of Meissen, and other German factories, but the influence of French decoration soon made itself felt, and the successive changes of styles of Louis XV, Louis XVI, the Republic, and of the Empire, followed one another at regular intervals at Tournay.

The earliest form of plates and dishes, which was copied from those of Meissen, was moulded with undulating godroons on the rim with a wide border of wicker-work pattern, a design which was known as *osier* (wicker-work); another similar

design, but without the wicker-work, was called *rocaille*; a third decoration, with spiral ribs on the rim instead of godroons, was designated *à fines côtes*; large open basket-work borders were also much used during the same period.

The term *porcelaine japonée* or *japon* was applied to the best porcelain to distinguish it from the ordinary ware painted in blue camaïeu; this designation was used for the porcelain painted in polychrome, or in fine camaïeu, and not limited to the pieces copied from Chinese or Japanese.

A characteristic feature of the Tournay factory was the practice of imitating the productions of the other great factories of the period; as we have already mentioned, Meissen was the first to be laid under contribution, after which followed the production of the English factories, probably through the influence of the English craftsmen introduced by Peterinck.

After the English, the productions of Sèvres were taken as models for the Tournay craftsmen; Chinese porcelain was also copied to a considerable extent.

The characteristic decorations of the first period (1750-1756), executed in the Saxon style, consisted of exotic birds in small landscapes, painted in four colours only: blue, yellow, green and brownish-gray, or else in crimson camaïeu; flowers and insects in colours, also bouquets and scattered floral sprays were favourite *motifs*. Gilding was never used in this period, and the colouring as well as the paste was usually more or less defective, being slightly blistered and speckled. The mark was a tower in colour.

The second period (1756-1762), is not very dis-

tinguishable in regard to the decoration from that preceding it, but the influence of Meissen may be noticed as declining; floral painting in imitation of that on the faïence of Strasbourg occurs frequently; the Chinese style, which was introduced by the English craftsmen becomes also a leading feature. Single birds on a tree-branch, or standing in a small landscape are often met with, and it is in this period that the famous blue colour, *bleu-de-roi*, first began to be used on Tournay porcelain; gilding also was brought into service with success.

On the whole the porcelain of this period still shows considerable want of technical skill, both in regard to paste and decoration, the former being yellowish, with slight bubbles and pinholes, while the colouring was generally dull and the glaze wanting in brilliancy.

The third period (1762-1780) may be considered the most brilliant, while at the same time it was certainly the most artistic. The paste soon assumed the beautiful creamy tint which is always considered the most fascinating quality of soft porcelain; the colouring also became bright and varied, and the glaze brilliant. The decoration during the first years of the period partook of the English character, while later it returned to that of Meissen. Oriental designs continued to be in vogue, and many examples are exact copies of Chinese and Japanese originals, having probably been made to complete services; another class consisted of a mixture of the oriental style with that of Saxony, such as are often seen in Meissen porcelain.

Birds, which had always been a favourite subject as a *motif* of decoration on Tournay porcelain, became still more in vogue in the third period,

greatly owing to the skill of the painter Duvivier, who had worked for some years in the English factories. They were usually the imaginary conceptions of the artist, and are depicted amidst leafy branches in small landscapes.

One class of bird decoration, which should be noted, is that where the birds are grouped with fruit, in which the rules of proportion are utterly disregarded, the fruit being considerably larger than the birds.

Another class of decoration was executed solely in gold, and consisted most frequently of five small bouquets, sometimes of scattered roses or birds; numerous other designs were also used. The most important of this class were those in which the principal feature was a shield of arms in colours, the remaining surface being *semé* with gilt bouquets.

A large number of productions were painted in crimson camaïeu, the subjects most in favour being Italian landscapes, with ruined castles, or river scenes with quays, large trees in the foreground, and figures. The best of these were painted by Duvivier; they are characterized by a purplish tone, and often have a tail-piece under the subject in gold, while on the rim are four bouquets in crimson or in gold. This scheme of decoration was continued by his pupils and by the painter Mayer, during the fourth period, but their work in no way compares with that of the master. Some of these pieces are marked with the tower, but usually they bear the crossed swords; either mark is in gold.

In addition to those already mentioned numerous other subjects were painted in camaïeu and in colours, including flowers, cupids, shepherds and

shepherdesses, and figures of ladies and gentlemen in the style of Watteau and Boucher.

Perhaps the richest decoration of all consisted of a ground of *bleu-de-roi*, heightened with *rocailles* in gold, and with compartments reserved in white and containing birds, and other subjects in gold, in camaïeu, or colours.

Fourth period (1781-1799). The decoration of this period does not show a very marked distinction from that preceding it, and the decadent symptoms are scarcely noticeable until late in the century, when the French wars convulsed society and paralyzed commercial industry. One of the most characteristic features is, however, the disappearance of the *rocailles*, basket-work or wicker-pattern borders from the rims and sides of dishes and plates, etc. A new *motif*, probably introduced by Mayer, was to paint the surface of a plate or other vessel to imitate a piece of wood, such as deal, on which was depicted a card painted with a subject *en grisaille*, the whole executed in such a manner as at first glance to give the idea of a paper card lying on a wooden dish.

A new type of the bird decoration consisted of birds copied exactly from illustrations in Buffon's Natural History, and bearing the names written on the underside of the vessel; these pieces have usually a wide border of *bleu-de-roi*, on which are reserved compartments, also containing birds. A celebrated service decorated in this manner was that already mentioned, made for the Duc d'Orléans, pieces of which are often met with in various collections. Flowers copied from botanical works were painted in the same way. We also find the small scattered sprigs of cornflowers, known as the *décor*

à la reine, which had become so popular in France. The productions of Tournay during the fourth period were never marked.

Fifth period (1799-1815). This period has little interest from the collector's point of view; the signs of decadence, which were already evident before Peterinck died, become more and more pronounced, new ideas and *motifs* of decoration are conspicuous by their absence, the chief event to record being the introduction of printing on porcelain from England, where it had long been in common use. The manufactory had in fact practically given up the production of porcelain for merely decorative purposes in favour of table services and pieces for daily domestic use; a large proportion of the works, indeed, were given up entirely to the manufacture of faïence.

As an example of the style of the period we may cite the service made for the King of Holland in 1815, of which the decoration consisted simply of a border of *bleu-de-roi* with a garland of oak-leaves in gold.

Before concluding this sketch of the productions of Tournay we must draw attention to the painting in blue, which was a colour in general use for monochrome decoration at Tournay from the foundation of the factory. The same features which we have already described as characterizing the early productions are applicable to those decorated in blue and made for domestic use.

About 1755 was introduced a design which became the most characteristic and most generally used of all the Tournay decorations. In the centre of the piece was depicted a large branch or bush

on a kind of terrace intermixed with a bouquet of flowers, on the rim were four smaller branches at equal intervals, the whole in a soft somewhat grayish-blue, executed in the Chinese style. This design was known in the factory as the "*Ronda*" or "*décor aux cinq bouquets*"; the mark was always the crossed swords in blue. Another equally characteristic design, which lasted throughout the existence of the factory, was called the "*frise*" or "*à l'abeille*"; this also was of Oriental origin. In this, again, the central *motif* consists of a bouquet and bushy branches on a terrace, above which is a bee, and around the rim of the piece four similar bouquets. It usually occurs in dark blue in the earlier periods and becomes heavier later on.

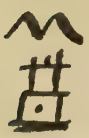
During the last period the factory produced a number of services intended to be given as prizes to shooting clubs; the decoration usually consisted of the armorial bearings of the club for which the service was made, in the centre of the piece, and trophies of bows and arrows around the rim; such services were unmarked (Pl. XX).

Marks

There are two marks which were used on Tournay porcelain, namely, a tower and two swords crossed in saltire with four small crosses between the limbs. The earlier mark was the tower which was first drawn in coloured outline:

In blue, or violet, or red.

In red and in black.



In brownish-red, surmounted by a kind of M and called, for an unknown reason, "*tour aux oiseaux*." All these marks were disused after 1756.

This mark is a later form of the tower which is always executed in gold and was used at the same time as the mark of the crossed swords with the crosses, namely from 1756 to 1781. It is, however, a rare mark, and appears to have been specially reserved for the finest pieces.

The crossed swords with the four crosses in gold was used from 1756 to 1781, but was limited in common with the tower in gold to the best porcelain: the same mark, namely, the swords and crosses in blue, was, however, placed on all Tournay porcelain made for ordinary use from 1756 till the end of the century.

Other marks also occur in conjunction with the crossed swords; these often consist of letters, the initials of the artist; incised marks and numerals are also found, but they invariably refer to the artist or modeller, or to the series. The tower, which was the first mark, forms the principal part of the arms of Tournay and had long been used as a mark by the various craft-guilds of that city. The crossed swords and crosses were adopted by Peterinck as his armorial bearings, which would be a good enough reason for his taking them as the distinguishing mark of the productions of his factory.

GERMANY

MEISSEN[1]

"DRESDEN PORCELAIN," 1707 TO PRESENT DAY

In the same way that France has the honour of being the mother of soft-paste porcelain in Europe, to Germany is due the credit of being the birthplace of European hard-paste, or true porcelain. The honour of this achievement was won for Germany by Johann Friedrich Böttger, who was born on the 4th of February, 1682, at Schleiz; after a good education at Magdeburg he was apprenticed to an apothecary named Zorn, in Berlin. He soon became so absorbed in the search after the philosopher's stone as to neglect his work, and rapidly became acquainted with all the scientists in Berlin who shared his love for alchemy. Amongst his most useful friends was Johann Kunckel, who had a thorough knowledge of the glass industry; the Greek monk Lascaris was, however, of the most service to him, as he had a very great reputation as an alchemist, and gave Böttger a manuscript and a powder, assuring him that with one grain of the latter he could transmute eight *loth* of

[1] In England Meissen porcelain is usually called "Dresden porcelain"; this is quite a misnomer, as the factory since about 1709 has always been at Meissen, a small town on the Elbe, about fourteen miles from Dresden. It would be equally incorrect to call Sèvres porcelain "Paris Porcelain."

lead into gold. After a certain number of experiments made before friends and acquaintances, whom he appears to have completely deceived, the most exaggerated reports of his experiments gained currency in Berlin, until the King of Prussia himself desired to have personal evidence of his skill. Böttger now felt that Berlin had become uncomfortable, as he had no desire to practise his chicanery in such high quarters, so we accordingly find him fleeing from Berlin on the 26th of October, 1701, to Wittenberg, where he took up his abode ostensibly to study under the protection of the Saxon King. This flight gave the King of Prussia still greater faith in Böttger's abilities, and made his services still more desirable. He put a price of 1,000 thalers on Böttger's head, and sent an officer who had him arrested in Wittenberg, and demanded that he should be handed over as a traitor by the Saxon authorities. This, however, could not be done, and the great efforts made for its accomplishment only invested the whole matter with more importance to Augustus II, who naturally felt it would not be to his own interest to allow so useful a personage, as Böttger appeared to be, out of his power. So we find Böttger on the 25th of November, 1701, accompanied by the Elector's secretary and a cavalry escort to Dresden, where he was first placed in the laboratory of the palace, the so-called Gold-house (*Goldhaus*). He was subsequently removed to the palace of the Stadthalter Fürst Anton Egon von Fürstenberg. The latter left Böttger under careful watch, and was the channel of communication between him and the Elector, who was at that time in Poland.

Böttger was naturally at once expected to give

the Stadtholder a proof of his skill, and of course when Fürstenberg made a trial with Böttger's tincture before the King at Warsaw there was a failure. Böttger was, however, easily able to make excuses, and the King gave him every facility for the furtherance of the much-desired accomplishment of his purpose. Böttger was able to obtain all he wanted, no matter how unreasonable, excepting his own freedom. He several times attempted to escape, and even threatened suicide, and made his custodian Fürstenberg so anxious, that on the 15th of February, 1702, he moved him to Königstein; here he became still worse, and had to be sent back to his old quarters. His confinement was, however, very much lightened, and he was treated as a personage of great importance; he ate off silver and lived in state, giving masquerades and other festivities; seventeen persons were continually in and out of his presence, most of whom stayed to meals; he was also much in the society of the Stadtholder. Baron von Schenk was also engaged to be with Böttger, to help him to pass away the time when he was not working.

On 21st June, 1703, Böttger escaped, through Teplitz, Prague, and Vienna, to Ens, but after twelve days was captured by Major von Bomsdorf and brought back. In spite of all this, and of the fact that he had already cost 40,000 thalers, the King did not lose faith in Böttger, but re-established him, taking, however, the precaution to send him to the Albrechtsburg in Meissen on the 25th of September, 1705, with two gentlemen to guard him, Mathieu and Burckhard, Fürstenberg's secretary, whilst Pabst, on the 5th of March,

was detailed off to learn the secrets of the arcanist, and had to visit him twice a week. Pabst brought from Freiburg five smelters for metal working and a mason to build the laboratory.

It began to be feared on the invasion of Saxony by the Swedes that Böttger might be lost, so he was again brought back from Meissen to the Königstein Fortress by Tschirnhaus,[1] with three of the smelters—Köhler, Schubert, and Wildenstein—on the 5th of September, 1706. In the meanwhile a laboratory was being constructed after designs by Tschirnhaus at the eastern end of the present Brühlsche Terrasse, and Böttger was brought here on the 22nd of September, 1706, with the idea of furthering his mysterious, but so far quite unsuccessful, researches. The King, not

[1] Ehrenfried Walter von Tschirnhaus was born on the 10th of April, 1651; he studied at Leyden University, became a great mathematician and physician, travelled in Holland, France, England, and Italy, and was made a member of the French Academy in 1682. His experiments and discoveries in optics enabled him to give a great impetus to the glass trade in Saxony. He was attracted to the study of porcelain by the consideration of the large sums expended by Augustus the Strong on that of China and Japan, which he thought might be kept in Saxony. Tschirnhaus is supposed to have occupied himself with experiments in porcelain from 1698 upwards. On his numerous journeys through Saxony, in the hope of discovering the necessary clay, he filled not only his carriage but also his pockets and those of his servants with specimens of clay and rocks. These were brought into his laboratory, and accumulated to such an extent as to cover the floor completely. However, all his efforts were unsuccessful in achieving his object, the best that can be safely accredited to him being some examples of a sort of glassy porcelain which can hardly be said to have had much influence on the discovery of the true porcelain clay at a later date. In the Victoria and Albert Museum is a small jug (Plate XXI), which is supposed to be his work; six similar jugs are in the Dresden porcelain collection.

EARLY GERMAN PORCELAIN. ATTRIBUTED TO TSCHIRNHAUS.

having yet quite lost his faith in his alchemistic knowledge, again satisfied Böttger's great demands in wood and money; but Böttger was at last driven into a corner: the King himself was staying in Dresden, and personally enlightened by the condition of the work, was bound to see through the tissue of deceit.

Fortune, however, now favoured Böttger by bringing in his way a vessel similar to the red Chinese Boccaro ware to restore, and in so doing he made a discovery, which, through the extraordinary estimation of the ware at that time, promised long to protect him. Such a discovery was by no means a chance occurrence, but the result of very deep and continued researches, and there is no doubt that Böttger got the idea from Tschirnhaus, his permanent adviser and councillor, who had long ago seen through him and knew that his alchemistic knowledge was shallow, but that he possessed great chemical attainments. Under these circumstances, in order to avoid the threatened unmasking, Tschirnhaus induced his young companion to take up the imitation of Chinese porcelain, a subject at that time worked at by Tschirnhaus, but not continued. Böttger was soon, under the guidance of Tschirnhaus, more fortunate than his master, for he succeeded in the third quarter of the year 1707 in producing the red stoneware thenceforward known as Böttger ware (Pl. XXII). The King was greatly pleased with this success, and on the 20th of November, 1707, granted him the right of founding several factories, and bestowed money and favours freely on him.

Böttger by no means remained contented with what he had done, but laboured on to discover the

secret of white porcelain, an aim in which he must have succeeded by the beginning of the year 1709, as in a communication to the King dated 28th March, 1709, he states, among other things, his ability to produce at once, "good porcelain with the finest glaze and painting in such perfection that if it does not surpass the East Indian it certainly equals it." Böttger here certainly undertakes a good deal, as he could only at that time have produced some faulty experimental pieces, for it was much later when colours for painting began to be successfully applied to porcelain.

The King forwarded the interests of the porcelain factory in every way, arranged for other factories in Saxony, and engaged artists and craftsmen. Notwithstanding, however, his interest in porcelain, the King by no means lost sight of the gold-making experiments, and was more than ever desirous that Böttger should succeed. Finally, on the 26th of December, 1709, Böttger confessed to the King, who was then in Poland, that he could not undertake to make a success of his search; he did, however, make the boldest promises in regard to the industrial branch. Augustus the Strong, who was at the time fully occupied with Polish politics, did not answer the letter, but, however painful the acknowledgment may have been, it is quite possible that the King may have felt convinced of the improbability of the success of the undertaking. Böttger, who no doubt felt relieved by his confession of a great burden, addressed himself with renewed energy to the porcelain manufacture.

The *personnel* of the business was increased; in place of Eggebrecht, of whom more anon, Dr. W. H. Nehmitz took over the management of the

furnaces and glazing. Since 24th January, 1710, the directorship was held by the Kammerrat Dr. Nehmitz and the Commerzienrat Matthieu, while Böttger was only responsible for the administration. Owing to the greater space required by the workers the premises in the Venusbastei were now insufficient, and more convenient quarters became necessary, which were found in the Albrechtsburg Castle at Meissen. The transfer was resolved upon on the 7th of March, 1710, but owing to various difficulties the move was not completed for six months.

The directors and administrator remained in Dresden; but these arrangements by no means worked smoothly, and the constant quarrels and appeals to the King finally ended, on the 5th of December, 1715, in his placing Böttger as the sole responsible head of the works for the remainder of his life, which, owing to his drunken and dissolute habits and his state of health, the King knew would not last long. The workmen were in a state of dissatisfaction, and Böttger had constantly to ask for financial aid from the King; finally he died on the 13th of March, 1719.

The discovery that the red earth could be burnt to a stone-hard porcelain-like consistency was at once recognized by Böttger as of immense importance, and before the end of 1707 a complete factory was started. Nehmitz was director, Tschirnhaus technical director, and Dr. Bartholmai was responsible for mixing the materials. Peter Eggebrecht, a Dutchman, superintended the firing; Fischer of Dresden, the Court potter, was at first the turner and maker of the vessels, but Eggebrecht, who had greater experience in the Delft works, soon

was associated in this department, but after the employment of three or four other potters through his advice he was transferred to Böttger's faïence works.

The porcelain works were carried on with enthusiasm, and larger premises were built, but as everything was soon found to be too small, the factory was transferred to Meissen, and on 3rd September, 1710, was in full swing there. In the Easter fair of Leipzig, 1710, the experiment was made of sending a quantity of the stoneware for sale, while of white porcelain only a pair of experimental pieces were sent. The experiment was by no means successful, all the dealers leaving the ware severely alone. Although many reasons have been suggested, it is quite probable that after only three years' experience the productions were still wanting in most of the qualities necessary to make it attractive; they cannot fail to have been quite simple in form, such as could be made on the wheel, small cups, tea-pots, etc.

The King soon recognized that the staff required strengthening and, in 1710, appointed his goldsmith Johann Jakob Irminger to give his assistance in designing and producing new forms. That he seems to have been most successful in this is evidenced by Böttger himself when he said that "Irminger had made good artists out of bad potters and gave himself the pains to assist the work both in word and deed." Another time Böttger said, "Irminger, he is a right man, he understands work."

Every conceivable shape appears to have been made in the red ware, not only for eating and drinking services, but also vases, candelabra, pipe-heads, cane-handles, and an enormous number of

MEISSEN, BÖTTGER'S RED STONE-WARE.

small decorative objects, such as reliefs, busts, and figures (Pl. XXII).

The productions may be divided into four groups:

1. The so-called iron porcelain (*eisen porzellan*), where the red-brown potsherd is covered with a light opaque blackish-brown coating consisting of a skin of oxide of iron aluminate, not intended by the craftsman but brought about in the firing by the iron oxide in the clay.

2. A class protected by muffels in the furnace to keep the red-brown surface intact.

3. Where the blackish coating was mechanically removed by grinding it off. By this means the whole surface was polished and the ornament chased and engraved, or portions were left between the polished sections. The last method was the most used of all, especially where plastic decoration was applied to the body of a vessel or on figures, when the nude portions to be left matt and the drapery polished (Pl. XXII, figs. 1, 4). This interchange of matt and polish invested the productions with a quite peculiar charm. The polishing, grinding and engraving is, as a matter of fact, a branch of glass-cutting and polishing; of which there were in Dresden six factories working, in Meissen three, and in Bohemia ten.

These productions with their peculiar style of decoration, their hardness and general characteristics soon became eagerly sought after, but the King, when the first perfected examples were submitted to him, was so pleased that he forbade such works to be offered for sale and commanded that they should be reserved for his own use and for his presents. It is perfectly certain, however, that in view of the immense number of the productions,

in addition to the lavish presents given by the King to all the celebrated persons in Europe, and in spite of the King's first wish, a large amount of the ware was offered for sale to ordinary people, and that also a considerable portion was polished and engraved after it had left the factory.

4. The fourth class of Böttger ware was covered with a blackish glaze formed of clay, lead, and tin. The beautiful effect of polishing was thus much more easily obtained, but the result was not nearly so pleasing. The glazed ware was occasionally enriched with lacquer, with enamel colours and also with gold, silver, or platinum. In addition to designs with Chinese figures the later years produced German hunting subjects often enclosed in a framework of the French style of Louis XV. Every evidence goes to show that the painting, as well as the polishing, was only partially done in Dresden, a large proportion being only polished in the factory and any other decoration that was required was put on later in other places. This brown ware appears to have been regularly made at Meissen till 1730, and after that date only occasionally. There were, however, quite a number of imitators who worked with more or less success, in fact the ware is still being imitated up to the present day.

The best imitations were made at Plaue on the Havel, a little town in Brandenburg where the Geheimrat Staatsminister Friedrich von Görne, afterwards Prussian State Minister (1670-1745), started a factory which soon produced such good ware that Augustus the Strong at one time thought of buying it up, as he considered it damaged his own works by cheap competition. The bargain was prevented by Böttger, who in a letter to the

King of the 19th of June, wrote very strongly against it.

Von Görne, who had great energy for local industry, especially the salt-works, engaged one Kempfe, about 1711, on the ground that he knew a method by which a large amount of wood could be saved. This, however, proved unsuccessful, and Kempfe, being cornered, let drop word to the effect that he had formerly worked under Böttger and had learnt a great deal from him. However true this might be there is no doubt that he did pick up ideas when he was in the laboratory with Tschirnhaus, and his statements gave Görne an idea which he soon acted upon. In 1713 he had a factory in full swing at Plaue, having been fortunate enough to find a deposit of clay in the neighbourhood. He not only obtained clever workmen from Augsburg, a city celebrated for its goldsmith's work, but he also found a painter and lacquerer, the famous Daniel Pennewitz, who became a capable and clever director, keeping good order among the thirty-four persons who formed his staff. The carrying on of the Plaue factory in the early years appears to have been satisfactory, although it never equalled the extent of the Meissen factory. The sale was at first only local, but the Brandenburg porcelain soon became so widely known that a chief depôt was established at Berlin, and smaller shops were opened in Brunswick, Zerbst, Lenzen bei Willenberge, Breslau, Magdeburg, Hamburg, Cassel, Danzig, and Königsberg. As already mentioned, the negotiations between Augustus II and Görne fell through, and the latter appointed Pennewitz on the 1st of August, 1715, as his partner, and gave him absolute management of the works

in 1720. The zenith of this factory was about 1716, and at that time Peter the Great visited the works and ordered a complete service of the brown ware decorated with his arms in heavy gilding.

As the real porcelain came into favour this brown ware became neglected, consequently the Plaue factory gave up working in 1730. In spite of the large quantity of the productions Berling[1] can only identify one piece with certainty.

Another factory of brown stoneware was established by Kempfe in Bayreuth; it appears to have been started in the second decade of the eighteenth century, and continued until the middle of the nineteenth century. The paste was reddish and had a blackish-brown glaze, and was usually decorated in gold or silver paint; the red was rather lighter than Böttger's (Pl. XXVII, figs. 1, 2, 3).

Within the last twenty-five years unglazed red stoneware has been produced at Kamenz in Saxony, and although made in good faith has, after passing into other hands, been "faked up" and passed off as Böttger ware.

It is extremely difficult to distinguish genuine Böttger ware from imitations and forgeries, and it is always advisable to make a rule of inquiring into the pedigree of a specimen which it is proposed to purchase.

[1] Das Meissner Porzellan und seine Geschichte, von Karl Berling.

MEISSEN

"TRUE PORCELAIN"

FIRST PERIOD, 1709 TO BÖTTGER'S DEATH, 1719

THIS may be called the preparatory period; in the beginning of 1709 Böttger, as we have already seen, succeeded in producing true hard-paste white porcelain. The story of the "Schnorr's earth" discovered in wig powder can be relegated to the fairy-tale category. To start with, it was in 1710 that the clay was first brought to Meissen from the ground of the hammersmith Schnorr at Aue in Vogtland, and from the very commencement white earth from Colditz formed a substantial constituent of the Meissen body. Omitting the technical history of the composition of the early Meissen body we will pass on to the productions. It does not seem too much to say that the first good porcelain was made at Meissen, and even this was not a pure white, but had a yellowish or grayish tone, probably owing to the use of too much of the Colditz clay. In regard to forms Böttger adhered very much to the shapes he had already used in red stoneware. Some of the early specimens are of the plainest description without any decoration, others have applied Japanese floral designs or masks and foliage; (Pl. XXIII, figs. 2, 5), the Barock ornament was also applied in the same manner. Painting during this period was not nearly so much used as is generally supposed; the great aim seems to have been the production of

fine white porcelain. The application of colours to the porcelain was still in the experimental stage, only gold decoration, which had already been long practised on the red ware, was used to any considerable extent (Pl. XXXIII, fig. 3). This seems to have been mostly executed by the goldsmith Funcke who lived in Dresden, but even the gilt decoration was, according to Kühn, very imperfect. In 1715 the painter Pappelbaum is mentioned, who probably was quite as much occupied with the red stoneware as with the porcelain; in 1717 Johann David Stechmann and Anselm Boder are mentioned as painters of the *good* porcelain, as the true porcelain was termed. Probably the greater portion of the porcelain during the first period left Meissen in the white state, and only a small proportion was decorated in gold. One may assume that they were decorated in various manners outside and independently of the factory.

SECOND, OR PAINTING PERIOD, 1719 TO 1735

At the time of Böttger's death, on the 13th of March, 1719, the factory was in a general condition of neglect. His bad example had worked evil; the workmen were all out of hand, and were all ready to sell and betray what knowledge and secrets they possessed, a state of affairs which naturally retarded the progress of the factory. Amongst those who stemmed this current were Nehmitz and the General postmaster, von Holzbrink. In the administration two persons are

particularly worthy of mention, Johann Gottfried Mehlhorn and the inspector Steinbrück, a brother-in-law of Böttger's, who had lately quarrelled with him. The King appointed a commission which took over the direction, and dismissed Nehmitz and Holzbrink from their offices at Meissen. Steinbrück, being named administrator, was at the same time responsible for the staff and for the financial side. Dr. Nehmitz, who had been associated with Böttger since 1701, was put in charge of the technical department. On the 19th of May, 1731, the King took over the directorship personally, and with the assistance of three commissioners he continued this until his death on 1st of February, 1733. Under Augustus III, Graf Brühl was intermediary between the King and the commissioners.

Great improvements took place in the factory at Böttger's death : irregularities were stopped, the sales were regulated, and new depôts opened in Leipzig and Warsaw; improvements were effected in the paste, glazing, firing, and decoration; the furnaces were enlarged and new ones built. In 1720 the firing was very uncertain, the productions often coming out crooked and misshapen from the furnace, and of twenty-four dozen often scarcely one dozen would be of any use. Owing to the large number of slightly damaged examples it was found convenient early in the twenties to distinguish between good, medium and bad (*brack*), and on the 22nd January, 1740, a strict enactment was issued to distinguish carefully the three kinds, and to sell the medium at five per cent. cheaper than the good; the *brack* was on no account to go into the trade.

The production of various colours, above all of the cobalt blue underglaze, was at Böttger's death the longed-for goal, and all who desired promotion promised to satisfy the King on this point. The Commerce Commissioner, Johann Gottfried Meerheim, who had been for a long time associated with Böttger, and after his death attempted to carry on the alchemistic swindle, secured, by his promise to produce all possible colours, a yearly pension of three hundred thalers, but instead of helping he only damaged the factory.

It may be taken as a fact that up to Böttger's death there was practically no coloured decoration, but only gold used. In an account, dated 17th February, 1720, for porcelain delivered to Prince Alexander Foscari, living at the Dresden Court, only gold decorated vessels are mentioned, with one exception, this being the item: six chocolate-cups with gold and *perlmutter*; this *perlmutter* would probably be that peculiar metallic purple lustre used by Bottengruber, called by the French *reflet metallique.*

On 22nd May, 1720, Johann Gregor Herold is mentioned in a letter from the Commissioners to the King as a decorator, whose works prove that he can paint on porcelain not only in blue, but also in red and other colours, in such a manner as to preserve the glaze and drawing of the figures through the firing. A chocolate-cup in the Berlin Kunstgewerbe Museum may possibly have been one of the examples of Herold's work sent to the King: it is inscribed on the base in black "20 August, 1719."

Herold was either born or baptized on the 6th of August, 1696, at Jena, and was the youngest son

of the second wife of a master tailor, Johann Wilhelm Herold of Jena. From the beginning of 1719 he was working in the Vienna factory until he fled to Meissen with Stöltzel, where we find both mentioned on the 22nd of May, 1720. To Herold more than to any other was the Meissen factory indebted for its great development after 1720. Herold being a painter of the first rank, it is natural that the period of his directorship at Meissen should be a painting period. But not only as a good painter and draughtsman was he remarkable, he was also thoroughly versed in the chemical technicalities of the art of porcelain industry. As an example of his capability may be mentioned the fact that while under the directorate of Köhler (d. 1725), only very few plates and dishes were successfully fired, Herold gave instructions which entirely overcame the difficulty. His efficiency and amiability quickly won for him the directorship of the entire factory. The estimation in which Herold was held is demonstrated by the rapidity of his advancement; in 1723 he is referred to in the salary list as Court painter, on 6th November, 1725, he married the only daughter of a member of a noble Meissen family named Keil; in 1731 the secrets of the factory were entrusted to him, in the same year he was raised to the position of Court Commissioner, and in 1749 he became Counsellor of Mines. On 18th September, 1765, he retired on a pension, and died at Meissen on the 26th January, 1775.

Shapes

A study of the Meissen porcelain of this period would astonish many on account of the great variety of the material of body. Whilst some pieces exhibit a beautiful milk-white tinge, others have a dirty yellow tone; this is accounted for by the fact that the Meissen factory at that time was using two different clays, one known as the blue body (*blaue masse*), from its appearance before firing, and the other the white or ordinary body. From the former, clean white porcelain was made, while from the latter the results showed a yellow tinge with small pits which, moreover, would not take the underglaze blue decoration. After many experiments the factory was at last successful in 1734 in making white porcelain from this clay fit for the blue decoration.

The shapes had already in Böttger's time attained a great variety; as already stated, the Chinese and Japanese forms had been the models mostly followed (Pl. XXIII, fig. 2), European designs only occurred in isolated instances and consisted of masks, *lambrequins*, and such-like. With the commencement of the second period the old forms still held their own, and change came only very slowly.

Amongst the porcelain of the period 1720-1730 the breakfast service took the first place; a service consisted of six cups and saucers, one tea-pot, one coffee-pot, a tea-poy, sugar-bowl, and a slop-bowl; later on a chocolate-cup was added, which had one handle or two handles, or was sometimes without any. Chocolate-pots are not mentioned: probably the same vessel served for either chocolate or

coffee; the mention of a cream- or milk-jug does not occur before 1731.

As regards the shape of the vessels, the largest number were either plain in section, or lobed; a considerable proportion were also more or less shell-shaped. The moulded decoration, which was in great favour, and which was applied to the outer surface, consisted of vine-leaf, branches of prunus or other foliage (Pl. XXVI, fig. 3); in many instances lizards were used as *motifs*. Sets of vases for fire-place ornaments known as *Kaminaufsatz-Urnen* or *Bouteillen*, made in sets of five or seven, were in great request, but besides vases and other ornamental vessels, every kind of utensil which could be made of porcelain was manufactured at Meissen.

In the year 1731 Johann Joachim Kändler was installed in the factory as modeller. This artist's plastic ability soon made him as indispensable to Meissen in sculpture as Herold was in painting He was personally invited to Meissen by the King, where he, in conjunction with the model master Kirchner, designed the large vases and animals. Between these two artists there appears from the outset to have been strained relationship. Kirchner saw in Kändler a rival whom he feared would supplant him. He had also a substantial grievance in the fact that his salary was less than Kändler's, although he (Kirchner), as model-master to the factory, held a higher position. On these grounds he in 1732 applied for an increase of salary, which not being granted, he tendered his resignation, stating that as a young man it was necessary for him to see the world. He was refused permission to leave the factory, but when in

February, 1733, he again tendered his resignation the authorities, bearing in mind his neglect of his work, allowed him to go. Kändler having useful assistants in Krumpholz and Schmieden, no substitute was installed in place of Kirchner.

Painting in the Herold Period

As already mentioned, when Herold came to Meissen there was no painter working in the factory, only gilding was being done under the direction of the goldworker Funcke. The porcelain decorated with paintings by Herold rapidly came into great demand, so much so that he was obliged to obtain more assistance. After having failed in an attempt to employ craftsmen who had been trained to work in faïence factories, whom he found to be too wedded to their own methods to change their ideas, he adopted another plan. He took the employés whom he found already working in the Meissen factory, and without regard to what their occupation might be, anyone whom he discovered to have sufficient artistic ability was forthwith given the opportunity of becoming a decorative painter.

Herold directed the painting staff entirely according to his own will; he could appoint or dismiss as he pleased, he paid them weekly salaries according to his own judgment, the factory reckoning only with him for the value of the completed pieces. These conditions were altered in 1731, the King himself taking over the superintendence. Herold received now a settled yearly salary of 1,000 thalers, for which he directed the painters and the preparation of the colours and gilding;

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he also, so far as his time allowed, designed the decoration of exceptionally important pieces. From this time the majority of the artists were paid according to a price set by Herold per piece, only a few continuing to receive weekly pay.

A characteristic feature of the Meissen factory was the division of labour; for instance, the decoration of an elaborate specimen of porcelain would be divided among several artists: one would be responsible for the painting in blue under the glaze, another would paint the figures, a third might have the flowers, while a fourth would undertake the gilding. Herold's skill enabled a great variety of colouring to be used during his directorate; the manipulation of underglaze blue, which had previously been the great ambition of the authorities, now came into general use, not only by itself, but also in combination with other colours over the glaze. A style of decoration which was frequent in this period, besides the Oriental, was to cover the whole surface with a ground colour, leaving a white panel which was filled in with a subject painting and surrounded with a more or less elaborate framework in gilt. With the exception of brown these ground colours were put on over the glaze. Yellow is mentioned as early as 1725 as a ground colour, and the two following years were very fruitful in this style of decoration (Pl. XXIV, fig. 1). It is about this time that we find the factory, having made so much progress, ceasing the slavish imitation of Chinese and Japanese originals in favour of a European style of ornament. This change was to a great extent due to the desire of the French merchant Lemaire of Paris, who was one of the principal customers of

the factory, and who found that the public taste was getting satiated with the Oriental decoration. He therefore arranged that the goods supplied to him by Meissen should be painted with designs after Parisian artists.

Apart from this arrangement with Lemaire the porcelain was beginning to be much more richly decorated with elaborate gilt borders, and with cartouches surrounded by gilt network, in the meshes of which were dots, or sometimes small flowers, the ground being often an irridescent brownish violet. The whole feeling of the decoration was strongly impressed with the style of Louis XIV. The cartouches were sometimes filled in with armorial bearings or trophies, but preferably with finely painted Watteau subjects or Dutch coast scenes, peasant life, hunting scenes or battle subjects after Rugendas, Wouverman, or other well-known artists, more particularly Dutch. The transition period is naturally marked by a mixture of the Asiatic and European styles, thus we find Japanese flowers or Chinese figures in cartouches enclosed by rococo scrolls.

A great source of trouble to the factory was the system known as *pfuscherei*, that is to say the decoration of pieces of Meissen porcelain by outside painters. Previous to the arrival of Herold this was quite a common practice, with which it was not considered necessary to interfere; now, however, as the factory painters became more skilled, the unauthorized painting was found detrimental, not only financially, but also to the reputation of the factory. Among the outside painters may be mentioned Dietze and Schindler, who had both been in former days employés in the factory,

the former having been dismissed by Herold on account of his quarrelsomeness, and the latter having left on his own account. Both had learnt their trade in the Meissen factory, and turned their knowledge to account at the expense of the works, Dietze being bold enough to do so in the town itself. These painters appear to have obtained the necessary supply of white porcelain from the factory work-people, for we find that although in 1720 an order was issued forbidding the sale of white pieces, nevertheless, those which had been rejected on account of imperfections were divided amongst the employés, who in spite of the prohibition disposed of them.

Of the factory artists of this period who deserve mention, A. Bottengruber should be particularly noted: his style is well exemplified in several examples in the Victoria and Albert Museum; he worked first at Breslau, and then went on to the Vienna factory, whence he came to Meissen. Another Breslau artist was Preussler, who painted in black, which he heightened with gilding. A Canon Busch of Hildesheim, also deserves mention: he is chiefly noted for cattle scenes on plates, incised with a diamond through the glaze and filled in in black.

Third or Plastic Period, 1735-1756

Although for convenience we have put the date of the commencement of this period as 1735, this must only be regarded as approximate; change in the public taste from a demand for painted porcelain for modelled examples was only gradual, but

it is distinctly traceable to Kändler's influence, and it was in 1735 that he superseded Herold so far as regarded the responsibility for designing the shapes. The latter had achieved his success in the Meissen factory to a very great extent by the ability he displayed in the exact imitation of Chinese and Japanese porcelain, a quality which enabled him to bring the factory up to a wonderfully high standard of excellence and prosperity; but as public taste began to change, and Kändler arrived on the scene with more modern ideas, Herold was soon obliged to fall into the background and make way for his more successful rival.

From the beginning of the reign of Augustus III (1733), the factory came under the management of Graf Heinrich von Brühl. There is no doubt whatever that the new director was a man whose enthusiam and ability were of the greatest service to the works. In spite of the most obstinate opposition by factory officials Brühl was perfectly successful not only in preserving good order but also in making the factory yearly stronger, both financially and artistically. His undeniably good taste was a great advantage to the factory, and the large amount of porcelain which this luxurious minister ordered for his own use was also a great encouragement for the artists. His demands must have been very great, particularly since the King in 1737 ordered that all the porcelain he required should be given to him without payment, as a present. This favour, of which Brühl took the fullest advantage, was renewed by the King on the 30th of January, 1740.

Forms of the Third Period

Up to this time colouring had been the principal consideration at Meissen; following out the characteristics of Oriental decoration the shapes were all kept simple in outline, this style being found the most suitable as providing ample white spaces to show off the colouring to the greatest advantage. With the arrival of Kändler on the scene a great change began to be manifested, and surface decoration by means of painting gave way to the elaborate moulded designs of Barock ornament.

The sculptor Johann Joachim Kändler was born in 1706 at Fischbach bei Arnsdorf in Saxony, his father being the pastor of the parish. After receiving a good general education his artistic talents were cultivated by the sculptor Thomä of Dresden, with whom he was placed in 1723, and under whom he studied, with untiring industry, the masterpieces of the antique. Kändler's opportunity came with the erection of the famous Green Vaults in Dresden, with which he was associated, and the ability he displayed as a sculptor attracting the King's notice, the latter sent him, as already mentioned, to the porcelain factory at Meissen in 1731 with the purpose of assisting in the preparation of the figures ordered for the decoration of the Japanese Palace. During the first two years at Meissen Kändler worked in conjunction with Kirchner, and took the place of the latter when he left in 1733, Kirchner being the official model-master, and as such responsible for the designing of all the figures as well as the superintendence of the whole staff of modellers and pupils.

Kändler's relations with Herold soon began to be considerably strained, but although he on several occasions complained of Herold's incapacity, the latter, nevertheless, held his position as managing director for many years after Kändler's arrival, a circumstance which is proved by a letter of Herold's of 1750, in which he complains that his authority is not always acknowledged, and that Kändler refuses to take admonitions from him.

The Barock Style

As has already been stated, Kändler was originally brought to Meissen to model the porcelain required for the Japanese Palace, especially the statues of the apostles, which were made greater than life-size, and also figures of animals. Kändler applied himself with vigour to his task, and had already, in 1732, modelled one of the apostles and seven animals. With regard to the general productions of the factory the Oriental shapes were by no means altogether forsaken, but continued in use for some time after Kändler's arrival, although often slightly varied. The prevailing taste was, however, always more apparent in the painting for which the space available soon began to be much more circumscribed, owing to the elaborate plastic decoration. The development is very interesting to follow: beginning with the simple forms of the Oriental vases the decoration, which had hitherto relied entirely on painting, takes the form of branches of foliage, flowers, and fruit, and even birds and small figures applied to the surface. The next step is a change in the shape of the vase

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itself, which rapidly loses all traces of its Oriental prototype and becomes frankly Western. Instead of being thrown on the wheel it is built up of moulded sections, a course necessitated by the shapes which in very many instances were polygonal in section; this method also permitted unlimited elaboration in the relief decoration without the tedious process of moulding each piece separately and applying it to the surface of the vase. The handles were often in the form of human heads, cupids, dolphins, or swans (Pl. XXIV, fig. 2). Kändler revelled in designing new shapes of every conceivable kind, such trifling matters as handles, knobs for covers, feet for vases; cane handles and snuff-boxes were for him things of the greatest importance. His undeniable ability, combined with his untiring industry, enabled him within a surprisingly short time entirely to alter the character of the Meissen productions, although even in the small matter of knife-handles he received considerable hindrance from Herold, who, with his usual obstinacy, insisted on continuing with the old nondescript shapes.

The innumerable figures of animals and birds, with which every one is more or less familiar, were mostly the work of Kändler. A few, indeed, had been made by Kirchner before Kändler's arrival, but their number is insignificant. Elaborate table services, richly decorated with figures and animals, painted in colours and heavily gilt, became very fashionable (Pl. XXV, figs. 3, 4, 5); amongst the most celebrated of these services may be mentioned the Sulkowski and the famous swan service of Count Brühl. The former service, which was completed about 1738, is typical of Kändler's barock

style. The influence of silver prototypes is plainly visible in some of the pieces, but the manner of the adaptation of the style of decoration to the material is worthy the ability of our great craftsman. This service, which came into the market about twenty years ago, is now scattered over Europe, but some of the best pieces are preserved in the Berlin and Hamburg Museums.

The Swan service, which is much richer both in the plastic decoration and in the gilding, was made for Count Brühl, by whom it was ordered about 1737. It was made complete for at least one hundred persons, and about fourteen hundred pieces still remain in the possession of the Brühl family in the Schloss Pforten in Brandenburg. The name was given to it on account of the important part taken by swans in the decoration. Many of the pieces, such as the sauce-boats, etc., are in the form of swans, while most are decorated in low-relief with a couple of swimming swans, a standing and a flying heron, reeds and wavy lines representing water; every piece bore the arms of the Brühl and Kolowrat families (Pl. XXIV, fig. 5).

All the evidence goes to prove that both these services were the individual work of Kändler, both as regards design and superintendence of the manufacture. In addition to the swans and herons already mentioned, nereids, tritons, and dolphins play an important part in the decoration of the swan service. Several of the pieces were also richly mounted in ormolu; in fact, the swan service may be considered as the most important work ever made at Meissen. The factory had already begun to work on the service in 1737, as is proved

by a report on the subject by Herold dated the 28th of October of that year, and it appears to have been completed in 1741. An interesting feature in this service is the fact that, although the whole general feeling of the decoration is in the barock style, there are undeniable signs of the coming change in favour of rococo ornament, a change which may be said to begin in Germany in 1760. Amongst Kändler's most successful figure subjects were those depicting scenes in the costume of the period, of which the well-known "crinoline groups" are probably the most sought after at the present day. Every possible kind of figure was modelled at Meissen, including classical gods and goddesses, court personages, and all the various trades pursued by street hawkers. The allegorical groups representing the Seasons and the Arts, etc., also those of shepherds and shepherdesses, although beginning about this period, 1735-1740, really belong to the next decade. Before passing on to the rococo period it should be mentioned that the celebrated "Monkey Orchestra," consisting of the conductor and twenty-one musicians, dates from this period; it was made as a caricature of the Royal Orchestra of Dresden.

Fourth or Rococo Period

This style, which originated in France under Louis XV, was, as already mentioned, beginning to make its way in the decoration of the productions of the Meissen factory in 1740. The circumstance that at that time France was the unquestioned leader in Europe in all matters con-

nected with art, and the fact that the style was so well suited for the capabilities of porcelain, account for the rapidity with which rococo decoration was taken up at Meissen. As already stated, allegorical groups representing the Seasons, the Senses, the Arts and Sciences, the quarters of the globe, and groups of shepherds and shepherdesses in Watteau costume, were among the principal productions of this period. To this time also belong the innumerable figures and groups of cupids or *amorini*, which Kändler was so fond of modelling in every imaginable capacity and every kind of dress, and which speedily became so immensely popular all over Europe. These and the shepherd groups may be taken as typical of Kändler's rococo period. Many of the productions were mounted in French ormolu in Paris, amongst which may be mentioned the flowers used for the decoration of candelabra.

Kändler's greatest work of art, to which we have not yet referred, is undoubtedly the equestrian portrait statue of King Augustus III, which was to have been erected in the Judenhof in Dresden-Altstadt, and was to have corresponded with the statue in similar style of Augustus II in the Hauptstrasse in Dresden-Neustadt. On receipt of instructions from Count Brühl, in 1751, Kändler took the work in hand at once. In 1755 he had completed the model in porcelain, which is still preserved in the royal porcelain collection in Dresden, and in 1755 he finished the plaster model, which with the plinth was over thirty feet high. Unfortunately the statue was never erected, partly owing to the technical difficulties and partly to the unsettled state of the country caused by the war. The design represents the King mounted on a

horse, under which is a fallen soldier; the group is placed on a high rectangular plinth, the base of which is surrounded by allegorical groups representing Peace and War and the rivers Elbe and Weichsel. Although the grouping of all the figures in this monument shows undoubted genius of a very high order there is little doubt that Kändler's reputation would have gained little by the completion of the work. The whole idea of carrying out such an undertaking in material so manifestly unfitted for it as porcelain utterly condemns it from an artistic point of view, whatever may be thought of it as a *tour-de-force.*

Painting during the Rococo Period

We still find, as in the last period, Herold holding his place as director of the Meissen factory, and as head of the painting section. His proclivities for Oriental decoration continued to show themselves in the productions, but to a more limited extent, and the new developments show themselves strongly in the forms of the handle, spouts, feet, and various other details which might escape notice if attention were not drawn to them. The period after 1740 naturally reveals the rococo influence in the painted as well as in the plastic decoration, and we get the shepherds and other figures in Watteau style in addition to the characteristic rococo scrollwork. The *amorini* figures also play an important part in the painted subjects, particularly on box-covers and other small objects. Ground colours such as were frequently used in the earlier periods occur but seldom after 1740,

the tendency being rather to avoid a large expanse of colour, or, when such was unavoidable, to tone it down with deep borders of decoration in gold. A characteristic feature of the period was the well-known scale pattern which was produced in many colours, including purple, green, yellow, and blue; (Pl. XXIV, fig. 4), decoration in a single colour (*en camaïeu*) was also frequent.

A great source of inspiration for the Meissen decorations were the contemporary French prints; it is stated that in 1741 Heinecke, Brühl's secretary and librarian, sent 230 engravings to the factory, and that in 1746-1747 the Paris agent, Le Leu, was paid 327 thalers for pictures and engravings.

Armorial bearings were greatly in favour for services made to order; amongst others the services specially designed for the King's own use were very frequently painted with the Polish and Saxon arms.

Decoration in Blue

Meissen porcelain, as was frankly admitted by everybody concerned, was from the very commencement the result of a strenuous endeavour to imitate as closely as possible, so far as regarded the material and methods of decoration, the porcelain which was at that time being imported in such large quantities from the Far East. With this object in view, among the first of the various kinds of porcelain to attract the attention of the Meissen craftsmen was that which has always been so popular in Europe ever since it first became known, namely, the Nankin porcelain decorated in underglaze blue. Success was soon deemed

imminent when first the indispensable material, cobalt ore, was discovered in the Saxon Erzegebirge in sufficient quantity and of good quality. The first experiment failed, probably on account of the fact that Meissen porcelain was considerably harder than the Chinese, but the manager Köhler, in 1720, gave proofs that a successful solution of the difficulty was very near. His examples of underglaze blue were in themselves very beautiful, and had the merit of being inexpensive to make. They were, however, by no means faultless, if we accept Herold's report that the colour ran either in the painting or in the firing, so that no sharp outline was possible. In spite of this drawback, however, these specimens met with great popularity, but the success was only temporary, for Köhler, who died in 1725, had, through jealousy of his successor, Stöltzel, left the recipe for the preparation of the blue very indefinite, so much so, indeed, that for a long time the factory was unable to produce anything in this colour. At last, with the help of Herold, to whom Köhler had on his death-bed confided some instructions, it was found possible to produce some more examples, although in a costly and very laborious manner. However, after the factory had continued the production of the blue painting in this laborious method for about a year, it was found that the ware could not be sold owing to the fact that it became discoloured or speckled in the firing. Stöltzel placed the blame upon Herold, as he claimed that the painting had been laid on too thickly and carelessly, to which Herold rejoined that the fault lay in the bad matching of colour, clay, and glaze. During the period immediately following, the chief attention

of the factory was given to this point. In 1732 it was claimed that a glaze had been discovered well suited to the colour, and which did not cause it to run nearly so much. By 1733 still further progress had been made and the experimental stage passed, but it was not until 1739 that a thoroughly satisfactory glaze was discovered. From that time the manufacture of blue-decorated porcelain continued smoothly and without complaint.

As a decorative colour it had always been from the beginning in great favour, it was very effective, could be easily produced in quantities and could therefore be sold at a cheap rate. The underglaze blue became typical of the Meissen factory, and from 1723 it had been used as the colour for the marks, on account of its imperishableness.

Owing to the great demand a large number of painters were employed on this style alone from an early period; in 1731, of the forty painters employed in the factory, seven were working in blue exclusively, and three in blue and other colours combined.

In 1745 a separate department was created for the blue painting and placed under the management of Carl Frederick Eggebrecht, brother-in-law of Kändler. Another artist who should be mentioned in connection with blue decoration was J. D. Kretzschmar, who worked at Meissen from 1726 to 1752, when he was pensioned; the pieces marked with K under the swords are attributed to him.

The decoration was for a very long period modelled on the Oriental style; the favourite designs were the rocks and bird pattern, the table

pattern, and, above all, the "onion" pattern, the latter being still largely manufactured at Meissen with but slight alteration. Although known as the onion pattern, this vegetable had nothing to do with the design; the fruit which gave the pattern its name was the Japanese peach or else the pomegranate. In the earlier examples these fruits have the tops pointed inwards towards the centre of the vessel, later they were made to point either way. Besides these are peonies and various foliage; in plates the concave portion between the rim and the middle was filled in with a border of conventional flowers and foliage, the middle portion of the plate being decorated with a large aster and a thickly foliated flowering branch, known by the Japanese as Schakiako, intertwined by a bent bamboo. This pattern, of which the earliest examples appear to date from about 1740, was almost certainly copied by Kretzschmar from a Chinese original. As with the coloured decoration, the Oriental style was for a long period the prevailing one, but it gradually gave way in favour of Western designs, and the barock and rococo ornament followed each other in due course.

Fifth Period, 1756-1763

The troubles of this period, during which Dresden was treated by the Prussians as a conquered city, and compelled to provide large sums towards the cost of the war, were keenly felt by the Meissen factory, which not only had to pay a heavy rental to the Prussian government but had also to furnish Frederick the Great with large quantities of

porcelain without payment. Notwithstanding these burdens the factory was still able to continue its existence, and much fine work was produced, although no marked development in design is noticeable. The rococo style continued to be predominant with more flamboyant characteristics than formerly; the new antique style which attained its full development under Marcolini may be said to have begun during this period.

Sixth Period, 1763-1774

Augustus III, who died on the 5th of October, 1763, was succeeded by Frederick Christian, who, after a reign of only a few weeks, died in December of the same year. His eldest brother, Prince Xaver, who became regent for the new King, Frederick Augustus III,[1] a minor, immediately took steps to restore the Meissen factory to its former prosperity. With this end in view he founded a school of art in Meissen on the 7th of February, 1764, under the directorship of C. W. E. Dietrich, the Court painter and professor of the Dresden Academy of Art, giving him also juris-

[1] Owing to the Electors of Saxony being at the same time Kings of Poland the order of their succession requires explanation. Frederick Augustus I, or "Augustus the Strong," was Frederick Augustus I of Saxony (1694-1733) and II of Poland in 1697. He was succeeded by his son, who became Frederick Augustus II of Saxony (1733-1763), and was elected to the throne of Poland as Augustus III; his son, Frederick Christian, who only reigned two months, was succeeded by his son Frederick Augustus III (1763-1827); he declined the throne of Poland, and as he was the first King of Saxony he is usually known as Frederick Augustus I.

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diction in art matters over Herold and Kändler. This last arrangement does not appear to have been altogether successful, and although Dietrich was instrumental in obtaining for Meissen the loan of good Italian and Flemish pictures from the royal collection, and also casts of good specimens of the antique, he had no influence on the artistic development of the productions.

The factory was now feeling very keenly the effects of the competition of the various rivals which had sprung up all over Europe, and it was found urgently necessary to take steps to meet this opposition. Accordingly, we find von Fletscher, the co-director, sent to Paris, accompanied by two painters who were to take employment in the Sèvres factory, in order to learn the method of the manufacture of the beautiful blue known as *bleu-de-roi*. Another agent, Otto, was despatched to the Netherlands, to inquire the cause of the falling off of the demand for Meissen porcelain; the modeller Müller was sent to Vienna, Munich, and Augsburg, to obtain new ideas in technique and design; while the painter Hummitsch, and modeller Elsasser proceeded to Paris, not only to acquire information, but also to discover a good sculptor. The latter was found in Michel Victor Acier, who became engaged late in 1764; he soon, however, began to regret having left Paris, and was only induced to remain by the increase of his salary from 455 thalers to 800, and the promise of a pension after fifteen years' service.

Kändler had now for some years become very unpopular, owing to his selfishness and greed and his overbearing manners to his subordinates; he

was also getting advanced in years, and, although still capable of good work, he was too much wedded to the old styles to keep in touch with the changes in public taste; he thus found himself gradually compelled to retire into the background while younger artists with more modern ideas came forward. Acier's appointment placed him in a position independent of Kändler, with whom he worked for ten years on equal terms as model-master.

Although Kändler has always been regarded as the creator of the Meissen rococo decoration, his fame rests in reality upon his plastic productions in the more bold and vigorous barock style. Acier, on the contrary, is the artist of the more delicate style of the second half of the period of Louis XV, which, as compared with Kändler's, shows a lighter and more graceful vein. To the genius of Acier is indeed due the recrudescence of prosperity which came to Meissen at this period. Among his earliest works may be mentioned the figures representing the French street criers, after drawings by Huet. To the same period belong the beautiful little lace figures which were, to a great extent, made by women, their labour being found to be considerably cheaper than that of the opposite sex.

The productions of this period show signs of a transition stage as regards form and decoration. Meissen had lost her position as the acknowledged leader of all the other factories in art and the zenith of her glory was past; the authorities failed to recognize the fact that the old, and at one time so beloved designs, were no longer in favour, and that other factories were beginning to usurp the position once so firmly held by Meissen, where,

instead of producing original and new conceptions, the designers were content to try to attract the public with imitations of productions which had long been hopelessly old-fashioned and out of date.

Seventh or Marcolini Period, 1774-1814

Frederick Augustus III, who had taken over the Government from Prince Xaver in 1768 at the age of eighteen, appointed his friend Count Camillo Marcolini as head of the Meissen factory on the 20th of August, 1774. The new director soon discovered that matters were in a very unsatisfactory condition. We have already mentioned that the export trade had fallen off to a very large extent; this is easily understood when it is remembered that, whereas during the first thirty years of its existence the Meissen factory had practically the monopoly of the porcelain market of the greater part of Europe, it had now to compete with all the numerous new factories which were springing up not only in Germany, but also in all the foreign countries which till lately had been very good customers. Many of these countries, having started factories of their own, absolutely forbade the importation of any foreign porcelain whatever: amongst these may be mentioned Austria, Prussia, Denmark, Sweden, and Portugal; others, such as England, France, and Spain, put on a duty which was practically prohibitive, namely, forty or fifty per cent. In addition to these fiscal barriers, the unsettled state of Europe contributed greatly to hinder the advance of industry. Of all

the competitors the greatest and most formidable was England, whose Staffordshire potters had brought their craft to such a state of perfection that they rapidly obtained command of all the world's markets; Wedgwood, in particular, was the chief offender. Added to these difficulties was the fact that the market was quickly becoming overstocked, a circumstance contributed to by the careless policy of the Meissen factory itself, which had always incontinently extended its production without reference to the demand, and continued this system in spite of the continual decrease in orders and sales, and, at the same time that this regular annual loss was proceeding, the salaries and pensions were increased, and the staff in general greatly overpaid.

Marcolini, after a thorough investigation into the causes of the falling off in the prosperity of the factory, found it necessary not only to reduce the salaries and rate of pensions but also to lower the sale prices. To meet the competition of the Thuringian factories the sale of those productions was absolutely forbidden in Saxony so far as the pieces marked similarly to those of Meissen were concerned; this measure was strengthened later by the decree that all porcelain sold in Saxony must have its mark. Marcolini also endeavoured, though unsuccessfully, to get an act prohibiting the importation of foreign porcelain altogether.

It does not appear, however, that all Marcolini's strenuous efforts to bring back the ancient prosperity were of any avail, the true reason being the utter sterility of any artistic conception in the design and decoration of the productions. In the beginning of 1790 the financial conditions were so

bad that an immediate state grant of 30,000 thalers was necessary, together with a loan of 9,000 thalers. In addition to these direct contributions permission was obtained to hold lotteries for the benefit of the factory. In 1799 Marcolini was so convinced of the futility of continuing his management that he begged to be relieved of his post, but was persuaded by the King to remain. The general devastation wrought in Europe at this period by the Napoleonic wars resulted in the almost complete stoppage of the sale of porcelain at Meissen, and, indeed, threatened the existence of the factory, so that in 1807 Marcolini found it absolutely necessary to obtain a monthly grant of 5,000 thalers in order to keep the factory working; this subvention was continued, with a very few short breaks, till 1813. In 1810 all further production was suspended, but this action caused so much disturbance amongst the workmen that Marcolini was compelled to allow the operations to be resumed, but the sale prices were again reduced, and the sale of white undecorated porcelain permitted. This last measure throws a strong light upon the desperate condition of the factory; the authorities were well enough aware of the danger it entailed, but the urgent need of money made it imperative to use every means of obtaining it, and white porcelain was in greater demand than any other. At length, on the 1st of January, 1814, Marcolini retired; he died on the 10th of July in the same year at Prague.

Productions during the Marcolini Period

Among the minor difficulties confronting him when Marcolini took over the management in 1774 was the friction between Kändler and Acier, and also between those two and Elsasser, the preparer of the white clay. Marcolini, in an order dated 15th September, 1774, arranged the duties of these three as follows: every order received for porcelain was to be recorded by Elsasser in a book, and he was also to inform Kändler; the latter was to select half of the pieces requiring new designs, leaving the remaining half to Acier. This arrangement tended to make matters run more smoothly, but only lasted a very short time, as Kändler died on the 17th of May in the following year, 1775. Acier fulfilled his contract, but retired at the end of it in 1781, after fifteen years' service, and took his pension of 400 thalers; he died in Dresden in 1799. It was during this period that Wentzel is said to have succeeded in obtaining for the first time in Meissen the fine blue known at Sèvres as *bleu-de-roi*: attempts had already been made in the last period, but unsuccessfully. Another departure was the imitation of Wedgwood's ware, particularly the blue jasper with white relief decoration.

Acier, as chief artist, remained to the end of his career absolute master in all matters relating to art; for a long period he and his assistants held true to the late rococo style, but at length it became impossible for them any longer to ignore the fact that public taste had completely changed, and in the same manner as Kändler had been compelled to become a rococo artist, after having so

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long adhered to the barock style, so had Acier to give up rococo decoration in favour of the style of Louis XVI. In place of curved lines and overloaded ornamention we get straight lines and strictly symmetrical designs, together with a somewhat barren and dry elegance; as has already been mentioned, the style was a modification of the antique (Pl. XXV, fig. 2). The bases are decorated with strings of small beads and bands of intersecting circles, evidently derived from the antique meander and palmette ornament. Other decorations consisted of classical emblems, such as torches and crescents, together with small festoons and folded and creased bows of ribbon, and elaborate laurel framed oval medallions, enclosing portraits or monograms composed of floral wreaths (Pl. XXVI, figs. 1, 4, 5). Naturally, the transition from one style to another in Meissen was gradual, and the change showed itself at first in slight isolated instances, and it was only by slow degrees that the new fashion became sufficiently strong to embrace the whole scheme of decoration. Even at the height of the popularity of the classic revival the old moulds were still occasionally made use of, as many of them were far too costly to be permanently thrown on one side; but in order to avoid the appearance of being altogether old-fashioned, these examples would be placed upon bases decorated in the modern style: for instance, a group of animals modelled in Kändler's best manner would appear on a base quite different from that which was originally designed for it, and we often meet with figures in the costume of Louis XVI on bases of classical design. In the last ten years of the eighteenth century all the

various *motifs* of the period of Louis XVI became merged into the Empire style. Classical feeling became still more pronounced: sphinxes, pyramids, swans, crowns, and such-like emblems, created for the glorification of Napoleon, were all dragged into the scheme of ornamentation, forming a cold, dry, and spiritless result.

Following the example of Sèvres and other French factories, Meissen during this period produced many figures and groups in plain, unglazed white or "biscuit" porcelain, the most distinguished artists in this style being Jüchzer and Matthäi.

Marks on Böttger's Red Stoneware

When, in 1708, the first imitations of Chinese porcelain were made in Dresden, in order to complete the deception, it was also necessary to forge the Chinese marks, and accordingly one finds these marks incised or stamped on the bases of many examples of red Böttger ware; they are hardly, however, sufficiently well executed to deceive very successfully. As time went on, and the factory became more expert, the authorities considered that they surpassed the Chinese in the quality of their productions, and, the deception being no longer necessary, the Chinese marks were dropped.

After an interval, during which no mark was used, the competition of other factories made it necessary to adopt a distinguishing mark for the Meissen productions, and the crossed swords of the arms of the Elector of Saxony were used, incised or impressed; but even this precaution was soon found to be no safeguard, owing to the facility

with which it could be imitated: it therefore soon ceased to be used; examples thus marked are now very rarely met with.

Marks on Porcelain

As with Böttger's red stoneware, the first marks were imitations of Chinese, more or less skilfully executed. The first successful underglaze blue dates from 1720, but it does not appear that any Meissen porcelain was marked before 1723, and by that time there was no great reason for the use of Chinese symbols, and, indeed, they do not often occur; they were probably put on by the desire of dealers, who fancied they could do better business by selling the ware as Chinese. Occasionally a piece is found bearing a Chinese mark, conspicuously drawn, while the crossed swords are so placed as not to be noticeable; by this means the purchaser was satisfied, and at the same time the origin of the porcelain was not disavowed.

The exact date of the first regular use of the crossed swords in underglaze blue as the distinguishing mark for the productions of the Meissen factory is not recorded, but the date appears to be subsequent to the use of another mark, namely, the letters K. P. M., the initials of the official designation of the factory, namely, *Königliche Porzellan Manufaktur*, which were also painted on the base in underglaze blue. These letters were announced as the official mark in the Leipzig newspaper called the " Leipziger Post Zeitung," of the 7th of April, 1723. The mark was not to be placed on every piece, but only on two pieces

in every breakfast service, namely, the teapot and sugar bowl; these services being at that time practically the only articles for sale. The crossed swords do not appear to have come into regular use till 1725, and it was not till 1740 that they formed the sole mark; before that date they sometimes occur in conjunction with the letters K. P. M.

Another well-known mark is the monogram composed of the letters A.R., for Augustus Rex (fig. 1, p. 173). This A.R. mark, as it is usually called, was used for pieces specially intended for the King's own use, or for his presents; some authorities have questioned the authenticity of this statement, on the ground that no craftsman would be able to tell beforehand whether a piece which had to be marked before it was glazed would turn out good or bad after it had been fired; if, therefore, the A.R. mark had the meaning attributed to it, it would have been necessary to break up every piece which did not come out of the furnace faultless, a course which the authorities would have hesitated to have committed themselves to pursue, the methods of manufacture being very much more uncertain in those early days than it was at a later period. This appears at first sight to be a fairly strong argument, but documentary evidence is quite against it; it should be remembered that in those days the factory was not very critical, and passed many slightly imperfect pieces which now would be rejected; those which were not worth painting, but were too good to throw away, were disposed of in the white, specimens of which are now in existence bearing the A.R. mark and unpainted. The same mark was used for some time

after the death of Augustus the Strong for Augustus III, as is proved by a vase so marked and bearing the arms of Hesse, as used after 1736, and which was therefore probably a present from Augustus III to the Elector of Hesse.

Other marks consisted of initials, usually painted over the glaze, showing the destination of the vessels; such marks are K. H. C. (*Königliche Hof Conditorei*), Royal Court Confectionery; K. H. K. (*Königliche Hof Küche*), Royal Court Kitchen; K. C. P. C. (*Königliche Churfürstliche Pillnitzer Conditorei*), Royal Electoral Pillnitz Confectionery; K. H. K. W. (*Königliche Hof Küche, Warschaw*), Royal Court Kitchen, Warsaw. From 1763 to 1806 we find C. H. K. (*Churfürstliche Hof Küche*), and C. P. C. (*Churfürstliche Pillnitzer Conditorei*), used.

The caduceus of Mercury is an exceptional mark, of which we have no reliable information.

The following is a summary of the periods of the various factory marks:

K. P. M., 1723 till 1730.
Crossed swords, 1725 to present day.
A. R., 1725 to 1740.
Caduceus, 1727 to 1735.

Chinese marks occur at various periods, as already mentioned. In addition to the above-mentioned marks are those where the crossed swords are accompanied by a dot or by a star; those pieces marked with the swords and dot (fig. 11) are mostly in the late rococo style, or in that of the beginning of the reign of Louis XVI, and may therefore be assigned to the period 1756-1780: this date must be regarded as only approximate, as

pieces occur which must be earlier or later than these years.

Following the dot period comes that of the swords and star (fig. 12), which is usually considered to be the distinguishing mark of the Marcolini *régime*, but Berling prefers to assign 1780 as the commencing year of its use, and states that it was continued till 1816, two years after the retirement of Marcolini.

A considerable number of specimens of Meissen porcelain are met with in which the crossed swords have incised lines across the middle (figs. 13, 14); this was done in accordance with a decree of 1766, in which it was ordered that all undecorated porcelain passed out of the factory should be so distinguished.

On many of the specimens of Meissen porcelain which are met with in private collections and elsewhere, occur a series of interesting marks, which, although they have nothing to do with the factory, are important enough to be explained. These marks usually consist of N, followed by a number, and with a sign underneath, all incised with a lathe. It is stated that these marks were engraved by the order of Augustus the Strong and his successor, on all the porcelain belonging to the royal collection. The fact of a large number of duplicates being disposed of about the middle of the nineteenth century, explains the circumstance of so many examples thus marked being met with.

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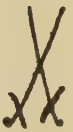

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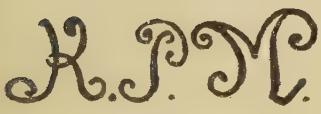

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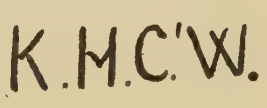

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K.H.C.W.

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FÜRSTENBERG

1746 TO PRESENT DAY

Duke Karl of Brunswick, in 1746, started this factory under the charge of Johann Christoph Gläser of Bayreuth, and allotted him the castle of Fürstenberg on the edge of the Sollinger Wald in the Weserthal. After some years of experiments, in January, 1750, the first firing was made, but the result was by no means satisfactory, and it was soon evident that Gläser was quite incompetent so far as the manufacture of porcelain was concerned. The experiments were continued under the superintendence of the Duke's minister, von Langen, and in the next year some more specimens were produced, which, however, were still wanting in the principal constituent of true porcelain, namely kaolin. Eventually von Langen was able to secure the services of Johannes Benckgraff (or Bengraf), the arcanist of Höchst who had quarrelled with his director, and in May, 1753, he arrived at Fürstenberg, bringing with him from Höchst the painter Johann Zeschinger and the decorator Simon Feilner (or Feylner). With this assistance the factory was at length able to produce satisfactory results, although the progress was at first slow. As with the other German factories the Seven Years' War interrupted all progress, and it was not until peace was declared that work was again carried on in earnest. The financial condition of the factory remained, however, as heretofore, in a most unsatisfactory state. The best

period of the works began in 1770, when we may notice a great improvement in the body of the porcelain, which up to this time had been much wanting in purity of colour. Among the principal craftsmen should be mentioned Anton Karl Luplau, the Frenchman Desoches (from 1769 to 1774), and Karl Gottlieb Schubert (1778-1804). Between 1770 and 1776 were made the greater number of the well-known 112 cameo portraits, medallions of celebrities, most of the princes being modelled by Desoches, the remainder by Rombrich and Luplau, the 61 antique heads of philosophers, poets, and statemen, were modelled by Schubert after originals in the Ducal cabinet. The latter was also responsible later on for the equestrian statuettes of Frederick the Great and Joseph II. These portraits, most of which were in biscuit porcelain, were a speciality of the Fürstenberg factory. The majority of the other productions, which were in the rococo style of the period, were copied from Meissen; the factory also made a practice of producing very passable imitations of the examples of other factories, particularly those of Berlin.

As models for reproduction in porcelain the plastic works of art in the Brunswick Art Collection were freely drawn upon, such as the small bronzes and carved ivories.

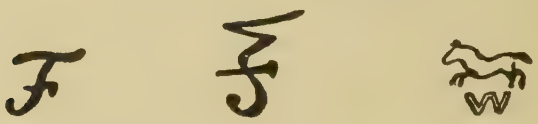
The death of Duke Karl in 1780 brought about a reduction in the ducal household establishment, but the porcelain factory was still kept up under the continued management of Kohl; after his death, in 1790, irregularities arose in the factory, partly owing to the absence of Duke Karl Wilhelm Ferdinand at the seat of war against

the French. L. de Gerverot, a Frenchman, who appears to have been in charge, vainly strove to arrest the decadence of the factory. Fortune seemed to smile again on the factory, however, in 1807, when Brunswick was incorporated with the Napoleonic kingdom of Westphalia, and Gerverot was able to enlist the favourable interest of Jerome Bonaparte. To this period may be assigned the porcelain busts of Jerome and his Queen, that of Bonaparte after the model by Schubert dates about 1801. Gerverot's influence disappeared with the power of Jerome in 1813, and, being forced to give up his office, he died in retirement at Bevern in 1829. After Gerverot's period the factory continued with indifferent success, coloured decoration ceased in 1828, the works in 1859 were let on lease, in 1876 they were sold, and in 1888 formed into a company. Owing to the fact that many of the moulds of the old figures have been preserved and are still being used, great caution is necessary on the part of the collector.

The productions of Fürstenberg have little to characterize them from those of the other minor factories of the same period in Germany (Pl. XXX).

Marks

The mark was a capital F in script; the horse of Brunswick was used on biscuit porcelain.



BAYREUTH RED WARE WITH GILT DECORATION.

HÖCHST

1746-1798

Höchst ranks as the third of the great German factories, that is to say after Meissen and Berlin. It was founded in 1746 by Johann Christoph Göltz and Johann Feliciann Clarus, burghers of Frankfort-on-the-Main with the assistance of Adam Friedrich von Löwenfinck, a painter in the Meissen factory. The Elector of Mainz granted them the privilege of the use of the wheel in the arms of Mainz as the mark of the factory and also made over to them the Government building of the Speicherhof at Höchst. Owing to friction between the director Löwenfinck and the owners the former was obliged to retire and Johannes Bengraf took his place in 1752; his tenure was, however, of short duration, for in 1753 he moved to Fürstenberg. It was not till 1765 that the factory began to show signs of prosperity; in this year the Elector Emmerich Joseph, permitted it to be turned into a company and gave it the title of "Churfürstlich-Mainzische Höchster Porzellaine-Fabrique," and granted it new privileges under the superintendence of a Government commissioner, and with Peter Klemens Webel as director, who was succeeded in 1770 by Johannes Kauschinger. In 1778 the factory was taken over altogether by the Government, and in 1784 it became the property of the court. The factory does not appear ever to have prospered from a financial point of view, although it attained to a high rank artistic-

ally; it was finally closed and the buildings sold on the 28th of June, 1798.

Productions

The style of the porcelain produced at Höchst followed the same course as that of most of the other European factories, that is to say, the early productions were to a very great extent simply imitations of Chinese and Japanese porcelain. Following closely on this style a more naturalistic method of decoration came into favour, consisting of flowers arranged singly or in bouquets and sprays; the Oriental style did not, however, go out of fashion at once, for we find even so late as 1766 Japanese and Chinese coffee services still in vogue. By this time, however, the predominant influence of rococo decoration made itself felt as strongly at Höchst as it had already done in the rest of civilized Europe with a corresponding result in the form and ornamentation of the various vessels produced in the factory. Watteau figures and groups became as popular and as generally depicted on the porcelain of Höchst as at Meissen, and in fact so far as the shapes of the vessels and their decoration is concerned there is practically no difference between the productions of Höchst and most of the other German factories. Figures and groups were also largely manufactured both in plain white and also coloured, biscuit figures were made but not to any great extent. An exhaustive list of the figures as well as of the various services and ornamental vases, etc., is given by Dr. Zais in his history of the factory.

2 PLATE XXVIII.

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6

5 BERLIN PORCELAIN.

HÖCHST

Marks

The mark of the Höchst factory was the wheel of Mainz; it occurs impressed and in blue under the glaze, or in red, violet, or gold over the glaze.

The biscuit figures are as a rule unmarked.

In addition to the above marks, initials occasionally occur accompanying them; IS is attributed to Joseph Schneider, a modeller; the letters HM in monogram, which are often met with on figures, belongs to an unidentified craftsman, not to the sculptor Melchior, as is usually stated.

BERLIN

1750 to present day

Wilhelm Caspar Wegeli founded this factory in 1750, having bought the secret of manufacture from a craftsman of the Höchst factory. Although Wegeli from the beginning achieved very considerable success, he closed the works in 1757 in order to devote himself to the wool industry. The productions of Wegeli's factory, which were made from porcelain clay from Aue in Saxony, were distinguished for their whiteness, and he was very

successful with underglaze decoration in blue; a large number of well-modelled figures, as well as all the usual forms of vases and vessels for domestic use, were produced under Wegeli's direction.

The factory secrets, as well as a considerable portion of the stock, came next into the possession of the sculptor Ernst Heinrich Reichhard, but having no success, in 1761 it again changed hands, and was taken over by a merchant, Johann Ernst Gotzkowski, who secured the services of the modeller Friedrich Elias Meyer, with other craftsmen, from the Meissen factory, and of the celebrated enamel painter Jaques Clauce; as director he employed the Saxon counsellor Grieninger. Bad management, however, compelled Gotzkowski in 1763 to offer the factory on sale to King Frederick II, who in August of the same year purchased the business with all the stock, including 10,000 white and 4,866 coloured pieces of porcelain, together with 133 figure moulds, for 225,000 thalers. From henceforth the factory bore the title of "Königliche Porzellan-Manufactur" (Royal porcelain manufactory). Frederick the Great used every means to induce good workmen from the Meissen factory to enter his employ, and it was doubtless owing to a large extent to the Meissen craftsmen that the Berlin factory became so rapidly successful.

Although at the beginning the paste, which was manufactured with clay from Passau, was of the same yellowish gray tint as that produced under the management of Gotzkowski, the artistic modelling and decoration assumed a high standard. From the year 1771, owing to the employment of kaolin from Silesia, the paste improved in white-

HÖCHST PORCELAIN.

ness, becoming similar to that of the Wegeli period; in 1777, when the clay began to be exclusively procured from Halle, the productions were of a glassy and very translucent fine bluish-white tinge.

The commencement of the Berlin factory coincides with the date of the highest development of the German rococo style, which accounts for the fact of the earliest and best productions being strongly marked with all its characteristics. We find, however, that already in 1775 the revival of the classical style begins to show itself in the shape of the vases, which, however, partook more of the heavy German type than of the graceful interpretations of the Louis XVI style. The rococo decoration, although decadent, remained still in the ascendant, even till nearly the end of the century, for the ordinary productions.

Notwithstanding the fact that the Berlin factory at its outset avowedly adopted the shapes and decoration, as well as its methods of working, from Meissen, with the assistance of Meissen craftsmen, it very soon began to assert its individuality by the introduction of original designs both in the plastic models and in the decoration of the various vessels and services. This is particularly noticeable in the productions made to the order of the King, in the candelabra and mirror frames for the palace of Sans-souci, the service for the palace of Breslau, and in the presents for foreign sovereigns, amongst which may be named the service for the Empress Catharine II of Russia with the great table-group, in the centre of which was the enthroned empress in white biscuit porcelain surrounded by numerous allegorical and other figures.

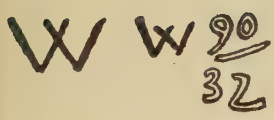
Although the Berlin factory did not commence operations until that of Meissen had for nearly half a century flooded the European markets with her productions, yet in some important branches we find the junior factory surpassing the achievements of her leader. Notably is this the case in the decoration of coffee and tea-services. In the Meissen services we find charming landscapes peopled with figures after Lancret and Watteau or with hunting scenes, all executed in the most delicately beautiful painting. Flowers and other kindred subjects were also produced in a free and naturalistic style, but as a general rule all the above schemes of decoration were executed in colours, while at Berlin we find that, not contented with this natural style, the craftsmen introduced the system of painting the subjects *en camaïeu*; the two most successful colours being iron-red and a beautiful rose-crimson, which was much used for figure and for landscapes. It was also used with very good effect with gray and with gray and green for floral designs, while the iron-red was combined with black and gold or with green.

The factory, which had already attained to the summit of its artistic qualities, continued at the close of the century to improve in technique, especially as regards the firing of the paste. Biscuit porcelain became generally used for figures, amongst which should be mentioned the celebrated portrait bust of Queen Louise by the sculptor Schadow. After the beginning of the nineteenth century the Berlin factory, in common with the rest of Europe, was effected by the general decadence in art, and the productions cease, therefore, to have very much interest.

FÜRSTENBERG PORCELAIN.

BERLIN

Marks



The first mark used during the Wegeli period 1750-1757 was a W in blue for Wegeli, under the glaze.

During the Gotzkowski period, 1761-1763.

From 1763 the mark was a sceptre in blue under the glaze.

FRANKENTHAL

1755-1800

The establishment of this factory was originated in the year 1755 by Paul-Antoine Hannong, who had been forbidden by the authorities at Sèvres to manufacture porcelain in the faïence factory established by his father at Strasbourg. In the summer of 1755 he received permission from the Duke Carl Theodor to make porcelain, and was granted the use of the barracks and riding-school for the instalment of the factory, together with the usual privilege of the exclusive rights of sale, freedom from taxation, the right to dig the necessary clay wherever he might be able to find it, and to be supplied with wood for fuel from the royal forests at a cheap price. In the following year he

was also accorded considerable financial assistance and further privileges. Notwithstanding, however, all these facilities, the factory did not prosper, and shortly afterwards, owing to the death of Paul-Antoine, it passed into the hands of his son Joseph-Adam Hannong, who found himself compelled to ask for still further financial help. In 1762 the Duke bought the factory for 50,000 florins, and named his Minister of State, Beckert, as superintendent, and Bergdoll as director. In 1769 Berthevin, who had introduced the method of printing on faïence into Marieberg in Sweden, arrived in Frankenthal, and offered to teach his secret, which offer being accepted, with successful results, he was unanimously accorded a handsome recompense.

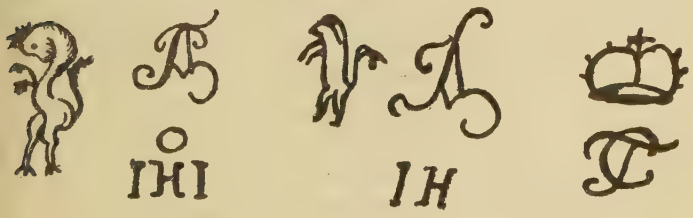
Bergdoll's directorship appears to have been weak, as we find that, owing to irregularities of various kinds, it was considered necessary to install as inspector one Feylner, who had hitherto been employed as model master in the Fürstenberg factory. Feylner, who was elected as director on Bergdoll's retirement in 1775, is credited with the introduction of great improvements in the body of the porcelain and also in the colouring, particularly the royal blue, the underglaze black, and the gilding. The factory, however, was now in an almost hopeless condition financially, the workmen were in arrears of pay, the officials dishonest, and 150,000 florins were owing to the State treasury. The final stroke came with the war with France, when Frankenthal was besieged, and in 1795 the whole of the contents of the factory sold by auction. In May, 1800, the Duke Max Joseph declared the factory permanently closed.

Productions

Notwithstanding the difficulties under which the factory was carried on, the productions may be considered to rank among the best examples of porcelain produced in Germany during the eighteenth century. Every kind of vessel which it was possible to make of porcelain was manufactured at Frankenthal, including all the various descriptions of table services in use at the period. Figures and groups were also made in great quantities and variety. It is, of course, impossible within the limited space at our disposal to give anything approaching a complete list of the various productions of each factory, even if such a list would serve any practical purpose for the reader. The style of Frankenthal is perhaps less ornate than that of Meissen, but there is a great similarity in the design of the productions of all the German factories during the same period.

Marks

The marks used consisted either of the crowned lion of the Palatinate, sometimes accompanied by the initials of Joseph-Adam Hannong, or of the crowned cypher of Carl Theodor, usually in blue.

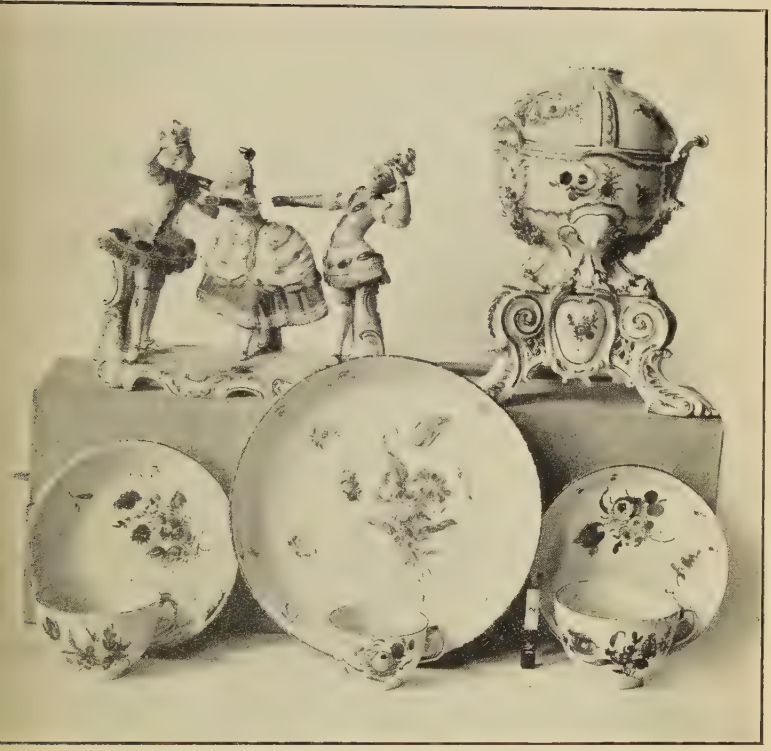


LUDWIGSBURG

1758-1824

Duke Carl of Würtemberg on the 5th of April, 1758, issued a decree establishing a porcelain factory at Ludwigsburg, under the superintendence of Major Rieger, and with Joseph Jacob Ringler as director. The latter, who had from 1754 been employed in the Bavarian factory at Neudeck, soon brought the Ludwigsburg works to a high state of efficiency, and remained as director till 1802, when he retired on a pension. It was very soon discovered, however, that the position of Ludwigsburg was most unsuitable for a porcelain factory, owing to the want of water and fuel, and also the distance from the supply of clay, and it was only the extravagant indifference of the Duke which enabled the works to be carried on. The annual amount of the wages list in 1760 came to 16,000 florins, in addition to which the workpeople received a large portion of their pay in rejected pieces of the ware.

The body, for which clay from Passau was used, never attained the whiteness and translucency of that of Meissen and Berlin, but in artistic qualities the productions were fully equal to those of the most celebrated German factories of the period; this was notably the case in regard to the figures and statuettes for which the Duke had a great partiality, a large proportion of which consisted of figures of shepherds and shepherdesses, hunters, dancers, and Chinese, mostly designed in the style



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4 5 LUDWIGSBURG PORCELAIN.

of Meissen. The greater number of these figures have been attributed to the chief modeller Franz Anton Pustelli, about 1760-1762. Notable examples are the two large painted groups, one consisting of a hunter and a lady under a tree surrounded by hounds, and the other a shepherd and shepherdess with sheep by a brook. Among the best should also be included the dancing figures in groups of two or three (Pl. XXXI, fig. 1).

Another celebrated modeller at this factory was Johann Christian Wilhelm Beyer (b. 1725); having studied in Paris and Italy he joined the factory in 1759. He appears to have been one of the earliest, if not absolutely the first, artist to have introduced classical figures into German porcelain. Although he only worked for eight years the list of his models is a long one, and his influence is strongly marked in the style of the productions.

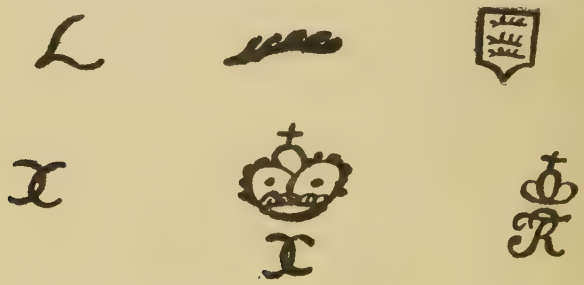
During the first period, while the factory was principally engaged in working for the Court, many of the productions were of a very costly and elaborate character; amongst these may be mentioned a table centre, representing Neptune in a chariot drawn by sea-horses surrounded by dolphins, tritons and mermaids, etc., amid rocks, the whole forming a group some six feet in height, and resting on a plateau eleven feet wide by seventeen feet in length; porcelain flowers and bouquets were also made in considerable quantities for the Duke, for distribution amongst the ladies of his court.

When, in 1793, Duke Carl died, the factory, which had been his special care, soon began to languish, although his successor, Frederick, was by no means indifferent to its prosperity; after

appointing a commission of inquiry he took the administration into his own hands, and imported two Frenchmen to carry on the management, namely, Denis-Vincent David of Paris and Georges Walcher, a painter of Sèvres; but notwithstanding their efforts, they failed to resuscitate the artistic skill of the factory. The director David was indeed instrumental in improving the whiteness of the body of the paste by the introduction of clay from Limoges, but the prevailing classic style appears to have been distinctly unfavourable to artistic results. After the death of the King, in 1816, it was soon evident that the factory had lost its vitality, and it shared the fate of others, namely, of being let on a lease and finally closed in 1824 (Pl. XXXI).

Marks

The marks of this factory were various; the earlier mark appears to have been the letter L or the arms of Würtemberg, three stag's horns. Latterly double C's, with or without a ducal crown. After 1793 the initials changed according to the name of the Dukes, and the crown became royal in 1806, when the Duke became King.



NYMPHENBURG

1758-1862

The Elector of Bavaria, Max Joseph III, about the middle of the eighteenth century, having the idea that it would add to the prestige of his Court to possess a porcelain factory, secured the help of craftsmen from Vienna to carry out his design. After unsuccessful attempts under the instructions of Lippich of Vienna, a factory was established at Neudeck in the Au district with Count von Haimhausen as director. Difficulty was still experienced in discovering the correct methods of mixing the clays, as well as in obtaining a good glaze, until Joseph Jacob Ringler was induced to leave the Vienna factory and to come to the assistance of the Bavarian works. Ringler, who did not feel disposed to part cheaply with his expert knowledge, limited his co-operation to the preparation of the glaze, and soon took his departure to join the Ludwigsburg factory in Würtemberg. Johann Paul Hartel, who had been appointed as chief assistant to Ringler, succeeded after much labour in discovering the secret of Ringler's glaze, and became manager of the factory, which, rapidly expanding, soon required more commodious premises and was moved to Nymphenburg, where it was permanently established by the Elector in 1758. Hartel was soon succeeded by C. von Limbrun, who rapidly extended the capacity of the factory, so that by the year 1766 nearly three hundred workpeople were employed. He had,

however, so far outrun the demand that a large amount of porcelain remained unsold, and the staff had to be greatly reduced, so that in 1770-1771 only thirty craftsmen were employed. From this period onwards the factory was carried on with varying success, but apparently never with very satisfactory financial results. During the period 1810-1825 the leading feature of the decoration was the reproduction of the pictures in the Gallery of Munich on the vessels, dishes, and plates, a fashion which was very general on the Continent at this period. Professor Gärtner, who became director in 1826, introduced classical shapes for the productions, but these did not appeal to the public taste, and remained unsold. The factory continued to struggle on with more or less unsatisfactory results until 1862, when it was taken over by Ferdinand Scotzniovsky as a private concern.

Marks

The mark consisted of the Bavarian arms in various forms, impressed or in blue; a six-pointed star formed of two triangles, with letters and numbers at the points was also used.

CASSEL

1766-1788

This factory is considered among the most important of the minor German porcelain factories. It was apparently established in the year 1766, in conjunction with an old standing faïence factory which had been running since the end of the seventeenth century. The arcanist was Nicolaus Paul, who had a short time previously directed the Fulda factory. After experiments had been carried on for three years the announcement was made in 1769 that complete tea and coffee services were to be had at moderate prices, ribbed or smooth, painted in blue or in colours. Although at no time was the factory such a commercial success as to be independent of the financial aid of the Landgraf, it nevertheless attained to a very considerable degree of artistic excellence in its productions, amongst which the plastic groups and figures were of particular excellence and in great demand.

Notwithstanding this success, however, the factory had only a short existence, chiefly owing to the establishment of earthenware pottery works in the same town by S. H. Steitz, the court confectioner, who could not only easily undersell his competitor with his cheap ware, but who also gained over the protection of the Landgraf; the factory was finally closed in 1788.

Marks

The mark was, as a rule, the Lion of Hesse, occasionally the letters H C (Hesse Cassel) are used.

H C

FULDA

1765-1780

A PORCELAIN factory was established at Fulda by N. Paul, in the year 1765, under the patronage of the Furst-Bishop Arnandus with the title of the "Furstlich, Fuldaische, feine Porzellan-Fabric," which for about fifteen years produced exceptionally good figures and vessels of various kinds. The director was Abraham Ripp, and amongst the artists may be mentioned Schamm, Friedrich Haas, and Schumann. The factory closed in 1780.

Marks

The mark was F.F. for Fürstlich Fuldaisch, or a cross taken from the armorial bearings of Fulda.

+

KELSTERBACH

This factory, which was founded in 1758 for the production of faïence, also made porcelain at a later date.

Mark

The mark was a crown over HD in monogram for Hesse-Darmstadt, where the town is situated.

THURINGIAN FACTORIES

SITZENDORF-VOLKSTEDT

1762 to present day

The group of Thuringian factories which sprung up in the second half of the eighteenth century owe their origin to the discovery in 1758 by the chemist, Georg Heinrich Macheleid, of Cursdorf, of a deposit of kaolin at Rudolstadt, in the principality of Schwarzburg-Rudolstadt. After making some experiments he received authority on the 4th of October, 1760, from the Fürst Johann Friedrich, to establish a porcelain factory in Sitzendorf, near Schwarzburg. Early in 1762 he transferred the works to Volkstedt by Rudolstadt, where the undertaking became permanently established.

In 1767 it was leased to a merchant named Nonne, of Erfurt, and in 1780 it passed into the hands of Georg Wilhelm Greiner, the Fürst's Schwarzburg agent, and his brother Johann Andreas.

Marks

Two crossed hay-forks, part of the arms of Schwarzburg, till 1779, when only one was used till 1787. The present mark is a star-shaped device.

GERA-UNTERMHAUS

1762 ? to present day

This factory appears to have developed in 1762 from a faïence factory, established about 1750, by Mathias Eichelroth. In 1780 it was sold to Georg Wilhelm Greiner and his brother Johann Andreas. In 1802 it was owned by a widow Greiner, probably the relict of Georg Wilhelm.

Mark

The mark was G in various forms.

KLOSTER VEILSDORF

1765 TO PRESENT DAY

THIS factory first came into existence in 1760, but did not receive its concessions till 1765. The founder was the Prince Friedrich Wilhelm Eugen von Hilburghausen. After his death in 1797 the factory was sold to the firm of Friedrich Christian Greiner of Rauenstein, and the sons of Gotthelf Greiner in Limbach; the latter afterwards becoming sole owners; in 1823 Florentin Greiner was the proprietor.

MARKS

The initials of Kloster Veilsdorf (the name was formerly spelt Closter), separate or in monogram; they also occur with the Ducal arms of Saxony. Later, during the directorate of Greiner, a clover leaf is sometimes used.

WALLENDORF

1765 TO PRESENT DAY

FOUNDED in 1765, and worked in partnership by Johann Wolfgang Hammann and Gotthelf

Greiner. The latter gave up his connection with Wallendorf in 1772, when he established the Limbach factory. In 1783 Hammann sold the concern to his son, Ferdinand Friedrich, who in his turn was succeeded by his son of the same name in 1811.

Marks

The mark was till 1778 a large W, made somewhat in the form of the crossed swords of Meissen; later it was simply a small w.

GOTHA

1767 to present day

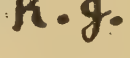
This factory was established about 1767 by Wilhelm von Rotberg, a high Court official. In 1782 Christian Schultz, Johann Georg Gabel and Johann Adam Brehm, who had since 1772 been employed in the works as painters and modellers, took the concern on a lease in partnership with a merchant, Ernst Arnoldi. In 1796, the founder having died, and his widow being left in possession, the lessees obtained a fresh concession from the landlord. In 1802 it was acquired by the hereditary Prince August of Saxe-Gotha, who made it over in 1805 to his valet-de-chambre, Friedrich Egidius Henneberg. From 1810 Henneberg, who died in 1834, was sole owner.

4 5 6

FIG. 1, RAUENSTEIN. FIG. 2, LIMBACH. FIGS. 3, 5, FULDA. FIG. 4, GROSS BREITENBACH. FIG. 6, ANSPACH.

Marks

The mark up to 1790 was the letter R for the name of the founder, W. von Rotberg, then till 1805 R—g, all in blue under the glaze, after which a cursive G was used, in black, red, or pale yellow over the glaze, rarely in blue under the glaze; later, Gotha written in full; finally a circular blue stamp with a hen and the inscription: "Porzellan-Manufaktur Gotha."



LIMBACH

1772 TO PRESENT DAY

Founded by Gotthelf Greiner, to whom is due rather than to Macheleid the credit of having established the Thuringian porcelain industry. From 1761 he struggled to set up a porcelain factory in Limbach, but it was not till 1772 that he succeeded, after he had in the meanwhile manufactured porcelain in partnership with Hammann in Katzhutte, and had also founded the factory in Wallendorf. In 1792 he gave up the management of Limbach, as well as his other factories, to his five sons.

Marks

From 1772 to 1788 the initials LB or two crossed L's with or without a star; 1788 onwards, a trefoil clover leaf.

ILMENAU

Founded in 1777 by Christian Zacharias Gräbner, by authority of the Duke Karl August of Saxe-Weimar. Being forsaken in 1782 by Gräbner, it was taken over by the Government, and leased for six years from 1786, to Gotthelf Greiner of Limbach, who sublet it in 1792 to Christian Nonne, a former lessor of the Volkstedt factory. About the year 1808 Nonne and his son-in-law, Ernst Karl Rösch, became owners of the factory.

Marks

The first mark was a large J, later on two crossed J's were used. From 1788 to 1792 a clover leaf, later on a small i was used; finally the mark was N & R (Nonne and Rösch).

GROSSBREITENBACH

1780 TO PRESENT DAY

THIS factory, in the principality of Schwarzburg-Sondershausen, was founded by the Prince's Groom-of-the-Bedchamber, Major Anton Friedrich Wilhelm Ernst von Hopfgarten, about 1780, who sold it to Gotthelf Greiner of Limbach in 1782. The latter obtained fresh concessions in 1783, and made over the factory to his son Friedemann.

MARKS

The marks were the same as those of Limbach: until 1788 the double L's with a star were used, and after that date a clover leaf.

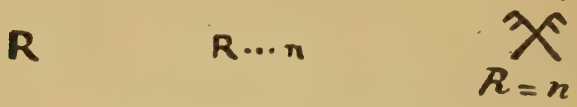
RAUENSTEIN

1783 TO PRESENT DAY

ESTABLISHED by Johann Georg Greiner in 1783; is still flourishing.

Marks

The first mark was R, in blue under the glaze, or in red, afterwards R · · · n, after 1860 two crossed hooks and R · · · n.



TETTAU

1794 to present day

Appears to have been founded in 1794 by a merchant named Friedrich Schmidt of Coburg; is still flourishing.

Mark

The probable mark was T in blue under the glaze, or in red over-glaze.

POSSNECK

1800 to present day

Founded in 1800 by Tobias Albert; in 1804 it came into the possession of the town physician, A. W. E. Konta, and of the porcelain manufacturer, Ch. G. Böhme. This factory is still working, and remains in the hands of the Konta family.

Mark

The early mark was a small p in brown.

AUSTRIA

VIENNA—1718-1864

FIRST PERIOD, 1718-1774

THE successful establishment of the manufacture of porcelain at Meissen, under Augustus II, King of Poland and Elector of Saxony, fired the Emperor Charles VI with the desire to see a similar industry established in his own capital, a wish which he caused to be publicly announced. The idea was taken up by Claudius Innocenz Du Paquier (or Dupasquier), a Dutchman in the Imperial service. He forthwith studied the literature written by missionaries in China on the subject, to gain all the knowledge obtainable as to the properties and ingredients of true porcelain, and felt confident of finding the necessary clay in Austria. His endeavours, however, soon proved to him that without further assistance he would be unable to obtain any satisfactory results, and the help he needed was only to be had in Meissen. Through the Imperial Ambassador, Graf von Vormont, the enameller and gilder Konrad Christoph Hunger (or Unger) was induced to forsake Meissen, and to give his services to Vienna. The latter, a native of Weissenfels, in Thuringia, was a goldsmith, having learnt his trade in France, and then settled in Dresden, where he had entered into the service of Böttger, the director of

the porcelain factory. Here he used his opportunities to gain Böttger's confidence, and to worm out the secrets of the composition of the porcelain. Hunger worked with Du Paquier for about a year from the end of 1717, but their efforts being still destitute of practical results, Du Paquier induced the Meissen arcanist, Samuel Stenzel (the name is also given as Stöltzel, or Stelzel), with lavish promises to forsake his work and come to Vienna. Even with this additional assistance their efforts still failed to attain the desired end, and it was not until they were able to obtain the kaolin clay from Aue in Saxony, which was used at Meissen, that porcelain was manufactured in Vienna. The actual foundation of the factory may be said to date from the 27th of May, 1718, when letters-patent were signed by the Emperor giving Du Paquier and his partners the exclusive privilege of manufacturing porcelain in the style of that of the East Indies and other foreign countries.

Our space forbids us to dwell on the details of the *personnel* of the staff, and we must therefore pass on to the consideration of the facts which led to the factory changing its position as a private enterprise and becoming a Crown property. To begin with, the public taste did not at first by any means, as in Saxony, become enthusiastic with the new industry. The burghers were quite content with their faïence or enamelled earthenware vessels, the nobility continued to prefer their silver plate, and the people of moderate means found the new vessels much too expensive as compared with earthenware. Under these circumstances it is not surprising that a financial crisis soon arrived, which ended in the practical bankruptcy of the

undertaking. The condition of the company was so serious that they were unable to keep their promises to the indispensable Stenzel, who, deceived in his expectations after two years' work, left the factory, but not until he had, by destroying the models and materials, inflicted damage to the extent of 15,000 gulden. Unfortunately this was not the only result of his action. As arcanist he had always done his best to preserve the secrets of his trade, and although he had not been altogether successful, he had nevertheless kept sufficient of the process a secret as to leave the factory in a very serious dilemma. Du Paquier had to recommence the experimentary stage, and even when he was successful, the processes of manufacture were still for some considerable period in a state of uncertainty. Although eventually he completely overcame his difficulties, the factory was still behind that of Meissen in the perfection of its work, which, however, was a long way in advance of faïence in the beauty of its productions.

Du Paquier at length found, in 1744, after twenty-five years working, that it would be impossible to continue the establishment as a private factory. Every year saw an increase in his financial liabilities without any proportionate increase in the sale of the productions; he was compelled therefore either to close the factory or to induce the Government to take it over. He was fortunate enough to be able to carry out the latter alternative, and the State became owner on payment of 45,549 gulden, which included the stock valued at 24,000 gulden. Du Paquier was himself retained as director, with a salary of 1,500 gulden, and a

residence. The year 1744 marks the close of the first period of the Vienna factory.

The productions of this period are by no means to be identified with any certainty. The factory, which was strictly a private enterprise, was never, like Meissen, patronized by the court and nobility; hence the productions were for the most part only such as would be used for domestic purposes. There are, indeed, a few specimens in the Austrian Museum in Vienna, of a decorative character, which may be attributed to this period, but as the factory had not at that time adopted any mark, the identification is uncertain.

A clue is, however, afforded by a coffee cup and saucer in the Austrian Museum, inscribed under the saucer in red: *A. Bottengruber F. Viennae* 1730. These are painted in colours and gilding with infant bacchanals playing with goats and surrounded by flying cupids amid floral festoons. The artist is well known as a celebrated painter on porcelain of that period, who also decorated Meissen porcelain. Another specimen is a soup-bowl and stand in the monastery of St. Florian, made for the Abbot Johann Födermeier, who died in 1732. Some other pieces decorated in a similar style, and marked W, must also belong to the same period. By analogy with these examples, many pieces in Vienna and elsewhere can be with tolerable certainty attributed to Du Paquier's factory.

There can be very little doubt that the earliest productions were copied from Oriental originals, as there were no other models obtainable, but this style speedily gave way to that of the late Louis XIV period; gilding was also much used,

and in conjunction with painting and very low relief decoration, is often met with. Groups and statuettes do not appear ever to have been made during the first period.

Second Period, 1744-1784

The second period of the Vienna factory commences with the year 1744, when, as we have already stated, it was taken over by the Government, and it was the period during which it attained its greatest perfection. Notwithstanding, however, the fact that it had become a Government institution, and was therefore on a very much firmer basis than when it was merely a private enterprise, it continued for many years to work under difficulties.

The new director, Franz Karl Mayerhofer von Grünbühel, had, by the year 1750, increased the staff from 20 workmen to 40, and eleven years later the staff numbered 140, which again increased, till in 1780 320 persons were employed. In the meanwhile the factory buildings were enlarged in the same proportion.

Mayerhofer was succeeded in 1758 by Joseph Wolf von Rosenfeld, who remained as director till 1770, when the Hofrath von Kessler succeeded him. The latter appears to have been pursued by adversity in all his undertakings, and his bad luck still clung to him when he took over the Vienna porcelain factory. In his attempts to imitate the whiteness of the paste of the productions of Sèvres and Meissen, he lost large sums in unsuccessful experiments, while he at the same time

caused still heavier losses to the factory by increasing the output far beyond the demand, and by creating new depôts for the sale of the porcelain in the various large towns of the Empire. At the same time, with the year 1779 came a great depression in trade throughout the country, caused by the war, the effect of which was severely felt by the factory. Another adverse circumstance was the change of fashion from the rococo style of decoration to the classical, which soon made the accumulation of the stock of productions almost unsaleable. These difficulties, and the general unsatisfactory condition of the factory, determined the Emperor to reconvert the factory into a private undertaking, and with this object in view it was offered for sale by auction on the 20th July, 1784. No buyer, however, was found to offer the reserve price, and the factory remained on the hands of the Government; Kessler, who had been relieved of his office in 1782, was replaced by Baron von Sorgenthal in 1784, under whose capable management the factory again became a flourishing concern.

During this period the prevailing style of decoration was principally rococo, together with painted or moulded and applied sprays of flowers and fruit. The productions of the Vienna factory cannot, however, be said to be characterized by any originality; they followed both in form and decoration the designs of Meissen during the greater part of the first forty years, after which time, under the management of Kessler, the influence of Sèvres was very apparent, but beyond copying the decoration, Kessler found it impossible to get the beautiful soft effect of the *pâte*

tendre of Sèvres with the hard-paste of the Vienna factory. The fineness and hardness of the paste permitted, however, a great sharpness in the modelling of the plastic portions, and the richness of the palette a very naturalistic colouring. Towards the end of the period figure painting, *genre*, and war subjects become frequent, but only on small vessels, and not as the principal decoration of important pieces, as became the characteristic in a later period.

Another feature of this time was the manufacture of statuettes and groups, a plastic development which had been led up to by the use of flowers and fruit modelled and applied as decoration on the outside of vases and smaller vessels. The introduction of this branch of industry was undeniably due to the example of Meissen, but although no originality can be claimed in this line by Vienna, the productions can by no means be stated to be inferior to those of the senior factory. Many of the subjects were, as at Meissen, left uncoloured, but painted examples were more general; biscuit figures, that is to say of plain white unglazed porcelain, were not made during this period at Vienna. The glaze of the period was, however, of such fine quality that the sharpness of the modellings was in no way dulled as was invariably the case to a certain extent with the contemporary soft-paste porcelains in England and France.

Third Period, 1784-1805

As already mentioned, Baron Konrad von Sorgenthal was appointed director of the factory in

1784, but with much fuller powers than his predecessors. He was born in 1735 at Nuremberg, and was the son of a merchant of that town, and had as a tradesman in his younger days travelled in England, Holland, France, and Italy. In 1759 he entered into the army, and was quickly promoted to the rank of Rittmeister. Being severely wounded at Frankfurt-on-the-Oder he returned to civilian life in the Government service, where his abilities rapidly brought him advancement; he was ennobled in 1765, and in 1773 appointed Hofrath, or Court Councillor.

The factory soon felt the effects of the new administration, the staff was forthwith reduced from 320 to 280, but within a very few years it not only more than regained the prosperity of its best days, but also attained a high position in artistic origination. Sorgenthal, having placed the factory in a sound commercial position, was soon able largely to increase the number of his employés, and in 1799 no less than 500 persons were busily engaged; but, finding himself still unable to cope with the increased demand, he established in 1800 a branch works in a disused Cistercian monastery at Engelhardzell near Passau, the locality from which was obtained the porcelain clay. This new factory was confined to the production of vessels for ordinary domestic use; it was also responsible for the preparation of the materials used in the parent works, by which great economy was effected in transport and fuel.

No vessels were permitted to be issued from the works undecorated, although a large proportion of the productions were only very slightly ornamented; on the other hand many were as sump-

VIENNA PORCELAIN

tuously painted as possible, as, for instance, a service made in 1801 for Fürst Kurakin at a cost of 12,000 gulden, and another for Graf Sauran for 6,500 gulden.

The decoration was divided into four classes: one class consisted of figure or historical and landscape subjects; the others were for flower painting, conventional ornamental designs, and decoration in blue, respectively; a fifth class consisted of gilding only.

One of the most distinguished names connected with the Vienna factory is that of Joseph Leithner, who, in addition to being a painter, was also the colour arcanist of the factory. Amongst his services may be noted the invention of the well-known reddish-brown colour which was for a prolonged period a secret envied by other factories. To him is also attributed the introduction of relief decoration in gold, the process of which, through disuse in the later periods, became temporarily lost, although it has been revived since, and is in general use in most of the European factories. It is at the same time doubtful whether the invention is due to Leithner or to his assistant Georg Perl; the former was also successful in producing a beautiful cobalt blue which was much used as a ground colour on specimens of the period; in addition to his improvements in the colours, Leithner perfected the production of figures in biscuit.

It was during the Sorgenthal period that the Vienna factory forsook the rococo style of decoration, which, as we have already mentioned, had become unfashionable, and adopted the antique which the recent discoveries at Pompeii had brought into public favour. This change had an

important effect on the productions of the factory, which, instead of following in the wake of Meissen and Sèvres as it had done hitherto, struck out an entirely new scheme of decoration peculiar to itself in its treatment of the antique *motifs*, and placed itself on level terms with the most illustrious of its rivals by the triumphs it achieved. Amongst the specimens of the antique style may be mentioned some imitations of Wedgwood's blue jasper ware, with unglazed white figures in relief, produced early in the period of Sorgenthal. Antique subjects inspired from the Pompeian frescoes were much used for the centre of plates and dishes, the rims being painted with conventional classical ornament. Such plates were extremely costly, as much as 130 gulden being the price of a single specimen. Historical subjects were also greatly favoured, these being usually copied from pictures in the Vienna galleries. Religious subjects do not appear to have ever been used during the period, probably owing to the feeling that it would be profaning such a plate to use it, the favourite paintings for this class of decoration being those by Rubens. It should be remembered that these richly decorated vessels were by no means regarded simply as ornaments, they were intended for use, and fulfilled their purpose in the Court and in the households of the great nobility; it was not until the next period that painted porcelain plates were used as decorative objects.

A remarkable circumstance in conjunction with the beauty of the decoration of this period is the extraordinary negligence displayed in the study of the form of the classically decorated vessels, for it was not till after Sorgenthal's time that any know-

ledge of the form of antique vases is shown. This want of form is by no means to be discerned in the plastic productions of the same period, which seem to have developed untrammelled by the traditions of the preceding rococo style, and to have become artistically an independent branch of the factory. The chief result of the classic revival was the production of figures in the nude instead of draped, such as antique gods and goddesses instead of shepherds and shepherdesses; the figures, also, instead of being glazed and coloured, were left in the biscuit state, the latter having a closer resemblance to marble.

Fourth Period, 1805-1827

After twenty-one years' service as director, Baron von Sorgenthal died on the 17th of October, 1805, and on the 25th of the same month Matthäus Niedermayer was appointed his successor. Niedermayer, who had worked in the factory through the entire period of Sorgenthal's directorate, made no changes in the system, and the first ten years of his management may be included in the most flourishing period of the factory's existence. Niedermayer's successful administration was carried on under considerable difficulties. Austria was involved in war, and her financial credit strained; in 1809 was lost Passau, the district in which was situated Engelhardtzell, the branch factory, as well as the porcelain-clay beds, upon which Niedermayer relied for the greater part of his material; he was therefore obliged henceforth to get his clay

from Bohemia and Hungary. In spite of these grave disadvantages the factory continued to flourish and increase its output until 1816, after which year the factory steadily declined. Our space does not permit us to dwell on the reasons of the decline, but the general decadence of artistic feeling which is so noticeable throughout the nineteenth century, the introduction of machinery, and the difficulty of competing with the numerous small factories which were springing up all over the country, were all factors which helped to bring about the ultimate cessation of the Vienna porcelain works. Owing to the general stagnation of trade, brought about by the long wars, people were unable to afford the luxury of artistic surroundings in their homes, a circumstance which made it necessary for the Vienna porcelain factory to devote itself to the production of ware of a more utilitarian order. It was, however, in this line of business that it felt most keenly the rivalry of the factories of Bohemia, for while at Vienna only the best class of ware was allowed to leave the workshops, the Bohemians, who had also the advantage of greater facilities of transport in being situated close to the river Elbe, were manufacturers of an altogether commoner class of goods, made of inferior materials, which they could afford to sell at very cheap rates. It is possible, however, that, with all these drawbacks, Vienna might have been able to have held her own, if Niedermayer had remained true to the traditions of his predecessor, Sorgenthal, but as he advanced in years he appears to have neglected the artistic requirements in favour of the exclusively technical, a policy which resulted in the expensive productions of the factory having no

quality but good technical workmanship to compete with the cheaper goods of its rivals.

Fifth Period, 1827-1864

Niedermayer, who had retired in 1827, and died two years later, was succeeded by Benjamin Scholtz, who continued the policy of neglect of artistic, in favour of technical and economical considerations. He reduced the quality of the ware by the use of a cheap clay from Brinditz, and introduced the use of steam machinery. In spite of these economies, however, he failed to effect any financial improvement, and only produced bad porcelain. The result of this policy was the rapid decline of the prosperity of the factory, which continued till the death of Scholtz in 1833. He was succeeded by Andreas Baumgartner, professor of physics at the University, whose scientific training gave him sympathy with the technical rather than the artistic development of the works. All his endeavours were concentrated on placing the business on a sound commercial basis; he was to a certain extent successful, inasmuch as the factory was worked at a small profit, but at the cost of converting it into a producer of practically nothing but commercial porcelain for ordinary domestic use. Baumgartner retired in 1843, and was succeeded by Franz Freiherr von Leithner, the director of the chemical works at Nussdorf, who, however, was unable to stem the declining fortunes of the factory, although efforts were made to represent it at the great Exhibition of 1851 in London. After Leithner's death in 1854 there was no

director till 1856, when Alexander Lowe was appointed. He attempted to revive the artistic traditions of the factory, but both the materials and the feeling of the period were against him. He attained, however, a certain measure of success through the assistance of the chemist Kosch, who rediscovered the method of decoration in raised gold, which, as we have seen, was used in an earlier period; he also introduced a method of painting printed decoration, with enamel colours over the glaze. The factory was, however, in a moribund condition, and in 1864 it finally ceased work by order of the Government.

The productions of the Royal Vienna porcelain factory are very keenly sought after on the Continent at the present time, and those dating from the period of Sorgenthal and of the early years of Niedermayer are rare and command high prices, a circumstance which has given birth to a considerable industry in forgeries and imitations. Among the latter class may be cited those of Moriz Fischer of Herend, who, however, was sufficiently honest to place his own mark on his work in addition to that of Vienna; unfortunately this precaution is too often neglected by the majority of the present makers of "Vienna" porcelain. After the factory was closed a large amount of porcelain bearing the mark was sold in the white without any decoration; falling into the hands of dishonest dealers, it was painted with the old designs and, inasmuch as both the paste and the mark are genuine, is often extremely difficult to detect, but careful examination will usually reveal that the style of decoration does not agree with the date mark impressed on the back. Another

subterfuge is the system which is also so often successfully employed in regard to the productions of other factories, namely, the removal of a simple decoration by means of acid and the substitution of richer and more ornate designs. This manipulation is, however, easy to detect by holding the vessel sideways to a strong light, when the edge of the new glaze will be at once apparent (Pl. XXXIII).

Marks

The mark of the Vienna factory consists of the Austrian shield in blue; it was adopted when the works were taken over by the Government in 1744 and was at first impressed; at a later date it was painted under the glaze in blue till 1827, when it was again impressed with a wooden stamp. Towards the end of the eighteenth century the last two figures of the year were also impressed.

HUNGARY

HEREND

THIS factory, which is still in existence, was established in 1839 by Moritz Fischer. It is principally interesting on account of its imitation of the ware of other factories, more particularly of the Oriental, the enamel colours of the Chinese being especially well imitated. Amongst other reproductions may be mentioned the porcelain of Sèvres and Capo-di-Monte (see Pl. XXXIV).

MARK

The mark is the name HEREND stamped in the paste, sometimes accompanied by the arms of Hungary painted in outline over the glaze.

HOLLAND

WEESP

THE first Dutch porcelain factory was founded at Weesp by the Count Gronsfeldt-Diepenbrock about 1760, with the assistance of some German workmen from Meissen. It only lasted for seven

HUNGARY, HEREND PORCELAIN.

years, and, as might be expected, the productions closely resemble those of Meissen, a statement which holds good with regard to all Dutch porcelain. The mark, which also betrays the want of originality, was two crossed swords with three dots.

OUDE LOOSDRECHT

The next factory in chronological sequence was established by a Calvinistic pastor, Moll, about 1770. It is doubtful whether this was an altogether new factory, or whether Moll transferred the Weesp works to Loosdrecht; after Moll's death, in 1782, the factory was moved to Oude Amstel, near Amsterdam, and continued there till the end of the century.

Marks

During the Moll period at Oude Loosdrecht the mark was M:OL., the initials of the director and Oude Loosdrecht. After the removal to Amstel the mark was the name of the town in full.

M:o L= Amstel

THE HAGUE

A FACTORY was established at The Hague in 1778 under Leichner, with German workmen from Meissen; probably owing to foreign competition, this factory, like the others of Holland mentioned above, had only a short existence, for nothing more is heard of it after 1786.

MARK

The mark was a stork holding a fish, the badge of the town; it was usually painted in blue under the glaze, but was over the glaze on pieces imported in the white and only decorated in the factory.

SWITZERLAND

ZURICH

THE first production of porcelain in Switzerland was in Zurich, where a factory was founded in 1763 by Heidegger and Korrodi, with the assistance of workmen from Höchst, of whom the principal arcanist was Spengler. The productions, which were quite German in character, were of hard-paste, decorated with landscapes or flowers in enamel colours. It was closed in 1803.

MARK

The mark was a large German Z.

2 6

3 4 5

FIGS. 1, 6, THE HAGUE. FIG. 2, OUDE LOOSDRECHT. DUTCH PORCELAIN.
FIGS. 3, 4, 5, AMSTEL.

NYON

Two factories are said to have been established here late in the eighteenth century; very little is known of one of these, of which the productions are very much in the style of those of Meissen. The second was founded by a Frenchman of Sèvres, named Maubrée, whose porcelain closely resembles that of the French factory. After 1813 porcelain ceased to be made at Nyon.

Mark

The mark was a fish painted in outline, usually in blue.

DENMARK

COPENHAGEN

Nothing very definite is known concerning the first attempts at the manufacture of Danish porcelain, which are known to have taken place soon after 1730. In 1756 kaolin was discovered in the island of Bornholm, and soon afterwards a factory was founded in Copenhagen, under the direction of a Meissen modeller, named Mehlhorn. In 1759 the works were taken over by a Frenchman, Louis Fournier, who successfully manufactured soft porcelain for about five years. After an

interval of six years a new factory of hard porcelain, of the clay from Bornholm, was started in 1772 under a chemist, F. H. Müller; he was assisted by a modeller from Fürstenberg, named Luplau, together with other workmen from Meissen. Owing either to mismanagement or to inexperience the results were far from satisfactory both technically and financially. In 1779 the King took over the factory, which still remains a royal establishment. For a number of years the factory was most prosperous, but the general decadence of art at the end of the eighteenth and beginning of the nineteenth centuries made itself strongly evident in the Copenhagen productions of that period, and it was not till about 1824 that the factory began to improve.

In common with most of the porcelain of Northern Europe originality is sadly wanting in the Copenhagen productions, which were to a considerable extent mere copies of Meissen. Biscuit figures were manufactured to a considerable extent but, with the exception of those by Luplau, were unsuccessful. The factory is still flourishing.

Marks

During the Fournier period, 1759-1766, the cypher of King Frederick V.

Second period to present day, three wavy lines representing the Great and Little Belts and Sound.

SWEDEN

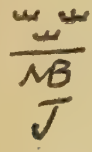
MARIEBERG

The headquarters of the ceramic industry in Sweden were at Rörstrand and Marieberg, near Stockholm, where both faïence and porcelain were produced during the last quarter of the eighteenth century. Both soft- and hard-paste porcelain were made at Marieberg, the former closely resembling that of Mennecy.

Marks on Marieberg Porcelain

Mark on soft porcelain M and B combined, incised.

Marks on hard porcelain, the three crowns of Sweden above M B, in colour, usually blue, or the three crowns over the emblem of the House of Vasa, in colour.



ITALY

FLORENCE

MEDICI PORCELAIN, 1574?-1587?

ALTHOUGH, as we have already shown, France can rightfully claim the honour of having been the first country permanently to establish the manufacture of porcelain in Europe, she was by no means the first European country to make porcelain. This achievement was accomplished in Venice by a certain *Maestro* Antuonio, so early as 1470, as is recorded in a letter written by one Uielmo da Bologna, in Venice, to a friend in Padua, to whom he also sends a vase and bowl of the porcelain. This letter, dated Venice, April, 1470, describes the beauty of the glaze and the transparency, and, at the same time states that the porcelain is superior to the Oriental.

Another letter dated from Venice, 17th May, 1519, from Jacopo Tebaldo, ambassador at Venice, addressed to his master, Alfonso d'Este I, mentions the despatch of a small dish and *écuelle* of porcelain made by Leonardo Peringer to the order of Alfonso.

Apart from documentary evidence there exists no example in the shape of vessels or even fragments of the productions of early Venetian porcelain, so beyond this cursory reference the subject scarcely comes within the scope of this work, which is only intended as a guide to such specimens as

are likely to be met with. We will therefore pass on to the consideration of Medici porcelain, which although very rare, still occasionally occurs in the sale rooms.

The discovery of the origin of this porcelain is due to the researches of Doctor Alessandro Foresi, who, in a letter addressed to the Baron de Monville, describes how, in a visit which he made in April, 1857, to the studio of a M. Spence, he found a small porcelain bottle of a yellowish-white tinge painted in blue with grapes and wild jessamine. After a discussion with M. Spence as to the origin of the bottle Dr. Foresi went home, and devoting himself to a thorough research, eventually came across a passage in a work by Lastri entitled *L'Osservatore fiorentino*, under the heading: *Palazzo de' Marchesi Ginori, autori d'una fabbrica di porcellane*, of which the following is a translation: "Towards the end of the sixteenth century the princes of the House of Medici made experiments in Florence in porcelain in imitation of that of China, experiments which succeeded not without merit. There are still some persons who possess examples, they bear on the reverse the mark of the dome of the cathedral, with the letter F to designate the Grand Duke Francis I, author of the enterprise. It is also believed that it was continued under Cosimo II, nephew of Francis I, a theory based on a diary of the court (*Diario di corte*), in which one reads the record of a solemn fête given at the Pitti palace in 1613. It is stated in this record that tickets were made of square form of a material called royal porcelain (*porcelana regia*), and on which were delineated the arms with the pellets, and a scimitar on the reverse; these tickets were

intended to be given to foreign nobles and other gentlemen."

"But this factory of the Medicis lasted only a short time, and no other existed till 1714,[1] the date at which the Marquis Carlo founded that of Doccia, a delightful villa in the environs of Florence, five miles off, and which is still prospering."

Doctor Foresi goes on in his letter to describe how he at once returned to M. Spence's studio and bought the bottle, which he sold to a celebrated antiquarian named Freppa, who resold it to M. Eugène Piot; it eventually came into the Rothschild collection, now in the Louvre. He also describes nine other examples, three of which, out of the five he purchased, he disposed of to the South Kensington Museum, as the Victoria and Albert Museum was then called, where they still form the principal portion of the small collection of Medici porcelain.

As our limited space unfortunately will not allow us the pleasure of recapitulating all the evidence on this interesting subject, we must be satisfied to give a *résumé* of what it goes to prove, which is, that all this translucid pottery must have been made in Florence, the capital of Tuscany, under the rule of the Medici princes. There is no evidence to show that any was made under the Grand Duke Cosimo I, but there is no uncertainty whatever regarding the manufacture under his son Francesco I, who succeeded as Grand Duke on the death of his father in 1574, and who is known to

[1] We shall show further on that the Grand Ducal factory was transferred to Pisa, where it continued till 1620. The author of *l'Osservatore fiorentino* errs in placing the foundation of the Doccia factory in 1714, as it did not begin till 1735.

4

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3 ITALIAN, MEDICI PORCELAIN.

Fig. 4 by permission of J. H. Fitzhenry, Esq.

have been a keen *savant* in all matters connected with the arts, being not only a generous patron of the numerous great artists of his day, but also an industrious worker with his own hands in his laboratories, where he appears to have spent a great portion of his leisure.

One of the most interesting documents connected with our subject is a manuscript entitled: "*Gio. Battista Nardi Chirurgia e segreti diversi*"; this was begun in 1585, and contains a recipe for manufacture of the porcelain, showing all the details for the mixing of the materials of the body and of the glaze.

Some uncertainty exists as to the continuation of the factory after the death of Francesco I in 1587, but his brother Ferdinand I, who succeeded him, appears to have been imbued with the same tastes, and a certain Niccolo Sisti, in a petition addressed to his successor Cosimo II, states that Ferdinand I had requested him "to introduce into Florence the manufacture of majolica in the manner of Faenza and also porcelain, and that he wished the said Niccolo should exercise this industry in Florence and afterwards at Pisa during several years." There is no doubt whatever that under Cosimo II the factory was continued or else renewed: this is shown in the passage we have quoted from the *Osservatore fiorentino*, where reference is made to the porcelain tickets made for the fête given in the Pitti palace in 1613. The fact that Niccolo was asked to *introduce* the manufacture of porcelain into Florence proves that either the factory of Francesco I had been entirely abandoned and forgotten, or that Niccolo was assuming more credit to himself than he was entitled to.

The evidence in connection with Niccolo Sisti shows that the Florentine factory was transferred to Pisa, where it continued to be carried on under his direction for some considerable time, but the Grand Duke Cosimo appears to have limited his interest to the grant of a subsidy and his patronage. After the death of the latter in 1621, the factory probably sank into obscurity, as no document has come to light in which any reference occurs bearing on porcelain made at Pisa after 1620.

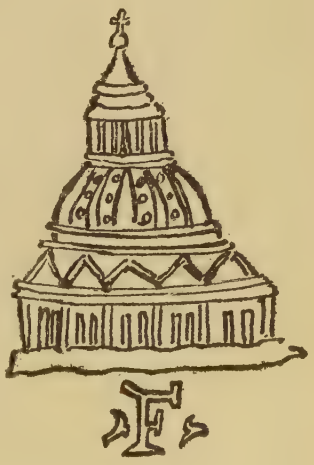
In this connection the small bowl (Pl. XXXVI, fig. 5) is extremely interesting; formerly in the collection of the late Mr. Henry Willett of Brighton, it was purchased by the Victoria and Albert Museum at the sale of his collection in 1905, for sixty-eight guineas. The decoration of the outside is obviously copied from a Turkish earthenware vessel of the so-called Rhodian type, whilst inside is a slight sketch of what might be intended for a view of Florence. Underneath the base is inscribed with the letters G. G. P. F. surmounted by a cross and the date 1638. The decoration, as well as the marks, are painted in blue, the body being of a somewhat creamy-white tint. There is no doubt as to the Italian origin of this piece, and the strong family resemblance seems to justify its being assigned to the same group as the vessels made at Florence late in the preceding century. Niccolo Sisti, who is known to have made porcelain both at Florence and Pisa, is therefore probably the maker of this little bowl.

The productions of the Medici factory in Florence are almost invariably decorated in blue, sometimes outlined in manganese purple: one piece, in the

Rothschild collection, is painted in purple, but appears to have been only a trial specimen. The *motifs* of the ornament were copied in many instances from blue and white Chinese porcelain, but more generally from Persian pottery, and usually consisted of conventional flowers and foliage with long curved stems. On some examples Chinese and Persian ornament are blended together and mixed with purely Italian designs. A few pieces also exist entirely decorated with Italian grotesques in the style of the majolica vases of Urbino of the second half of the sixteenth century (see Pl. XXXVI).

Marks

The mark most generally used on Medici porcelain was a representation in blue of the dome of the Cathedral of Florence, under which was a capital F. The signification of the F has been interpreted by some connoisseurs as the initial of Francesco I, the Grand Duke of Tuscany, but it is more generally accepted as standing for Florence.



VENICE

HARD AND SOFT PASTE PORCELAIN, 1719-1740 AND 1758-1812

We have already, when describing the productions of the Medici factory in Florence, alluded to the traditional early manufacture of porcelain in Venice in the latter part of the fifteenth century, but as nothing beyond documentary evidence remains to show the style of the productions of that early period we shall pass on to consider the history of the porcelain manufactured there during the eighteenth century.

The account of Venetian porcelain during this time divides itself into two distinct periods: the first begins about 1719, when a factory was established by Francesco Vezzi and some associates. It appears to have been carried on with some measure of success till the year 1740, when Vezzi died.

This factory was situated at S. Nicolo in Venice, where, according to Mr. Drake,[1] a furnace, probably for earthenware, had existed since 1515, and for which we find one of Vezzi's surviving partners, Luca Mantovani, paying rent in September, 1740, at the rate of 100 ducats annually, Vezzi having died on the previous 4th of May; it is certain, however, that the factory only survived Vezzi for a very short time.

[1] "Notes on Venetian Ceramics." W. R. Drake, F.S.A., London, 1868.

The mark of this period was the name "Venezia", sometimes abbreviated.

The second period of Venetian porcelain during the eighteenth century begins in 1758, when two natives of Saxony, Nathaniel Friedrich Hewelke and his wife Mary Dorothea, who appear to have been driven from their home in Dresden by the Seven Years' War, received permission to establish a factory in Venice which, however, soon proved unsuccessful, and was closed in 1763; the mark assigned to Hewelke by the authorities was a large V, but no specimens thus marked have as yet been identified with certainty.

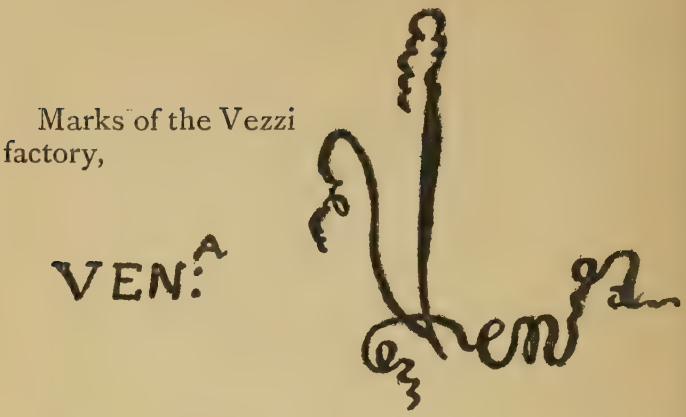
On the 21st of August Giminiano Cozzi was granted the privilege of manufacturing porcelain in Venice, and established a factory which rapidly proved successful, and carried on an extensive trade not only in the immediate neighbourhood but also in the surrounding provinces of Italy and in the Levant.

In addition to table services and other domestic articles, ornamental vases as well as figures and groups were produced by Cozzi, many statuettes being executed in white biscuit as well as in glazed and coloured porcelain; of these the examples in biscuit attained to a high point of excellence, being often quite equal to those of Meissen. The factory was closed about 1812, since when porcelain has ceased to be made in Venice.

The mark of the Cozzi factory was a large anchor in red.

MARKS

Marks of the Vezzi factory,



Mark of the Cozzi factory.

DOCCIA

1737 TO PRESENT DAY

THIS factory, which is still flourishing, was founded in 1737 by the Marquis Carlo Ginori, who had already been occupied for two years in making experiments in the production of porcelain at his seat near Florence. He obtained considerable assistance from Carl Wandhelein of the Vienna factory, whom he employed as his principal arcanist. The Marquis died in 1757, but his son Lorenzo, who took an equal interest in the industry, successfully carried on the works, which in the beginning of the nineteenth century held an important position

3 1 6

9 8A 8 7

FIGS. 1, 5. VENETIAN. 2, 6. LE NOVE. 3. NAPLES.

ITALIAN PORCELAIN.

in Europe and still continue to flourish and remain in the family of the original founder.

The early productions, which were of hard-paste porcelain, consisted largely of imitations of the white porcelain of Fukien in China, from which it is not always easy to distinguish them; they are, however, usually slightly fissured, a fault which is more noticeable in the larger statuettes, such as the Crouching Venus in the Victoria and Albert Museum.

Another class of production was the imitation of the porcelain of Capo-di-Monte, decorated with classical figures and groups in low relief; these still continue to be made in large quantities, and, in fact, Doccia may be considered responsible for the greater proportion of the ware of this kind which is so often met with in the small dealers' shops and in many private collections. As many of the original moulds of the Capo-di-Monte factory came into the possession of the Doccia works, these imitations are sometims difficult to detect. Other examples of the work of the Doccia factory are small grayish-blue medallions, with portrait busts in white relief; several of these are to be seen in the Franks Collection.

No special mark appears to have been used at Doccia.

CAPO-DI-MONTE, NEAR NAPLES

SOFT-PASTE PORCELAIN, 1742-1759

PORTICI AND NAPLES

1771-1834

THIS factory was established by Charles Bourbon, King of Naples and Sicily; formerly Duke of Parma, he succeeded to the throne of the two Sicilies in 1735, and it was probably his marriage with a Saxon princess which fired him with enthusiasm for the fashionable industry. When, in 1759, he became King of Spain he took with him all the best workmen in Capo-di-Monte, as well as most of the plant, to establish the factory at Buen-Retiro, near Madrid. This course of action had the effect of practically closing the Capo-di-Monte works, as they were also at the same time deprived of the king's financial support, on which the prosperity of the factory had to a large extent depended.

The productions of Capo-di-Monte have the merit of a considerable amount of originality, a particularly characteristic decoration consisting of mythological or other figures, flowers, fruit, and foliage, executed in low relief, usually delicately coloured, but also occasionally in plain white. Another style is shown in the vessels moulded in the shape of shells, somewhat akin to the well-known small dishes made at Bow and Plymouth.

The most celebrated examples of the work of this factory are shown in the decoration of the

porcelain room formerly at Portici, but now in the palace at Capo-di-Monte.

In the year 1771 the factory was re-established at Portici; later on it was transferred to Naples, but the productions lost their characteristic style and originality. The service made at Naples and presented to George III in 1787, which is still preserved in Windsor Castle, is fairly typical of the work of the factory at that period; the decoration consists of representations of the antique vases in the Neapolitan Museum.

The factory eventually came into the hands of a company and finally closed in 1834.

Marks

It is uncertain if any mark was used during the first period; when the factory was moved to Naples a crowned N was used, either painted or impressed, as well as the crowned cypher of King Ferdinand.

LE NOVE

1762 to about 1825

The manufacture of porcelain at Le Nove was started by Pasquale Antonibon in 1762, in the same works which since 1728 had been occupied

with the manufacture of majolica. The enterprise achieved considerable success and prospered till about 1825, when the works appear to have closed. The productions, which included figures and groups as well as ornamental vases, are of fine quality and well painted (Pl. XXXVII, figs. 2, 6).

Mark

The mark is a star, sometimes accompanied by the name of the proprietor or of the artist.

SPANISH, BUEN-RETIRO PORCELAIN.

SPAIN

MADRID

BUEN-RETIRO, 1760-1808

CHARLES III, who became King of Spain in 1759 on the death of his brother, Ferdinand VI, and who had hitherto ruled over the Kingdom of Naples and Sicily, immediately on his succession made arrangements for the transport of his porcelain factory at Capo-di-Monte to Spain. A site was chosen inside the gardens of the royal palace of Buen-Retiro, close to Madrid, and the building completed on the 22nd of May, 1760. During the first thirty years the productions were reserved exclusively for the King's own use, or for presents to foreign courts; it was not until after the death of Charles III in 1788 that the porcelain was permitted to be offered for sale to the public. During the progress of the Peninsular war the possession of the Buen-Retiro gardens was hotly contested by the British and French troops, and in 1812 the factory buildings were completely destroyed to prevent their being used as a fortress by either side.

The style of the productions of the Buen-Retiro factory is shown in its greatest perfection in the decoration of the famous porcelain rooms in the royal palaces of Madrid and Aranjuez, the latter, which is the most celebrated, having been designed

by Giuseppe Gricci, one of the modellers brought over by Charles III from Capo-di-Monte. The decoration principally consists of large porcelain plaques, modelled in relief with Japanese figures painted in colours. In addition to the plaques are large mirrors, with porcelain frames, richly decorated with fruit and flowers; there are also numerous ornamental vases some six or seven feet in height, containing sprays of porcelain flowers and placed on ormolu mounts. Several typical specimens of Buen-Retiro porcelain are to be seen in the Victoria and Albert Museum, specimens of which we have illustrated (Pls. XXX and XXXVIII). Amongst other styles that of Wedgwood's blue jasper ware was attempted but without great success, and during the French occupation the imitation of the productions of Sèvres was introduced, but was never satisfactorily accomplished.

Mark

The mark was a fleur-de-lis, usually painted in blue.

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FIGS. 1, 2, 3, 4, SPANISH, BUEN-RETIRO PORCELAIN.
FIGS. 5, 5A, MONCLOA PORCELAIN.

PORTUGAL

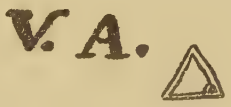
VISTA ALEGRE

1790 TO PRESENT DAY

THIS factory, situated at Vista Alegre, near Oporto, under the direction of Pinto Basto was established in 1790, and is still working.

MARK

The mark is V.A. with or without a crown, in gold, sometimes accompanied by a triangle incised.



RUSSIA

ST. PETERSBURG

HARD-PASTE, ABOUT 1745 TO PRESENT DAY

THERE is some uncertainty as to the date of the foundation of this factory; it appears certain that it was first established by the Empress Elizabeth about the year 1745, but it does not appear to have risen into importance until Catharine II came to the throne in 1762. During her reign many foreign artists were attracted to her court and found employment, amongst the most celebrated being the sculptor Falconet, whom we have already mentioned in the section on Sèvres.

The productions are for the most part strongly impressed with the style of Meissen, owing to the fact that during the Seven Years' War many of the workmen who fled from the Meissen factory were gladly welcomed by the Empress Elizabeth to assist her in the St. Petersburg factory. The imitation of Meissen porcelain is said to have been so perfect, that in instances where vessels had been made to replace broken ones in a Meissen service it was impossible to identify the substitutes. During the Napoleonic period the Sèvres style became fashionable, and large vases painted with the classical decoration so much in vogue at that time became characteristic of the factory.

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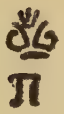
5 7

FIG. 1, BARANOWKA. FIG. 2, ST. PETERSBURG. FIG. 3, MOSCOW. FIG. 4, ZURICH. FIG. 5, NYON.
FIG. 6, VISTA ALLEGRE. FIG. 7, MARIEBERG.

Marks

The mark was the initial of the reigning Sovereign.

CATHERINE II
(1762-1766)



PAUL
(1762-1801)

ALEXANDER
(1801-1825)

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